

Howe II/High Gear SH-1044 Hot on the heels of last years ground breaking debut album, Greg Howe teams up with his brother, vocalist Albert Howe, to form the nucleus of Howe II. Combining emotion laden vocals with Greg's highly touted guitar skills, Howe II should find a place in your music collection soon.



Fretboard Frenzy Fretboard Frenzy serves up a steaming platter of some of Shrapnel's finest guitar moments, including performances by Greg Howe, Racer X, Cacophony, Joey Tafolla, Dr. Mastermind, Marty Friedman, Jason Becker, and Apocrypha. Only available in Cassette & CD.

**Phantom Blue** 5H-1043

Fronted by powerhouse vocalist, Gigi Hangach, and supported by a pounding rhythm section, Shrapnel's first all female band, Phantom Blue, features strong songs and intricate solo work from guitarists Michelle Meldrum and Nicole Couch. You got to hear it to believe it.



CACOPHONE Cacophony/Go Offl SH-1040 Marty Friedman and Jason Becker "Go Off" on musical tangents previously unexplored in contemporary metal. All the scorching solos and double leads you would expect, waven into a framework of superbly crafted vocal songs.

Richie Kotzen SH-1042

Teaming up with legendary rhythm kings, bassist Stuart Hamm and drummer Steve Smith, 18 year old Richie Kotzen delivers a set of highly complex instrumentals, featuring guitar solos steeped in technique and attitude. Co-produced by Jason Becker, featuring unpredictable guitar work and lyrical songs.





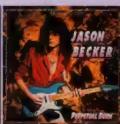
Apocrypha/The Eyes Of Time SH-1039 Apocrypha's second album offers a collection of grinding metal tunes led by songwriter/ lead guitarist Tony Fredianelli. "The Eyes Of Time" is an ultra-heavy recording featuring searing guitar riffs, intense vocals, and a powerhouse rhythm section.













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criented album ever recorded.



Greg Howe SH-1037. This potent Vinnie Moore/Mind's Eye

Talent' award, Vinnie Moore's debut album. Now, one year later, he's recorded album features phenomenal guitar work a solo album that some feel has set new supported by drummer Tommy Aldridge, standards in progressive music. bastet Andy West, and keyboardist Tony MacAlpine.

Jason Becker/Perpetual Burn Racer X/Live Extreme Volume debut album combines bluery elements with SH-1027. This new guitar hero's sola SH-1036. As one half of Cocophony's SH-1038. Finally Racer X's live show has neo-classical fusion album includes gressive guitar ariented group Greg's own incredible state-of-the-art debut features stunning metal/classical progressive guitar team, Jason Becker been captured on tapel In addition to in-renowned bassist Billy Sheehan and world. Cocophany, Marty Friedman has com-technique. Loden with adventurous rhythm instrumentals. Winner of Guitar Player then only 17, wowed guitar lovers with his credible renditions of Racer of Solid then only 17, wowed guitar lovers with his credible renditions of Racer, ('s old favorites and three new songs, Par Gilbert, Bruce Bouillet, John Alderete, a Scott Travis each cut loose with their own shredding solo pieces. This album should especially impress those who love twin guitar harmony leads.

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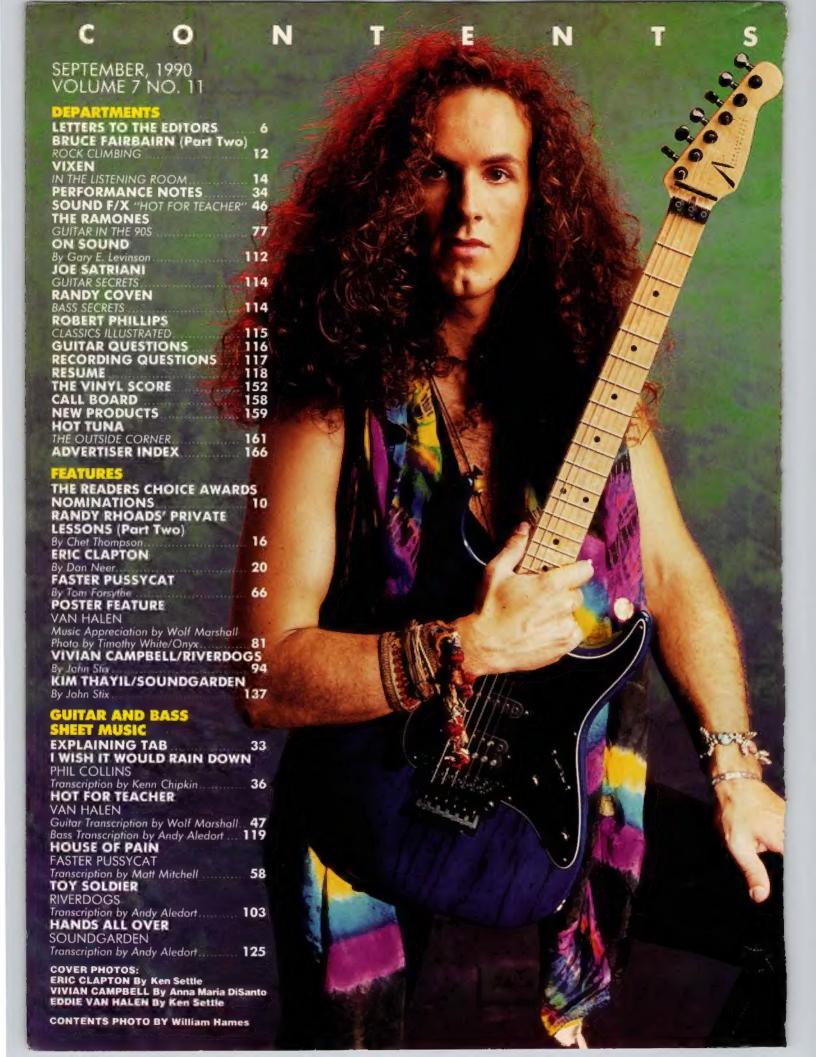
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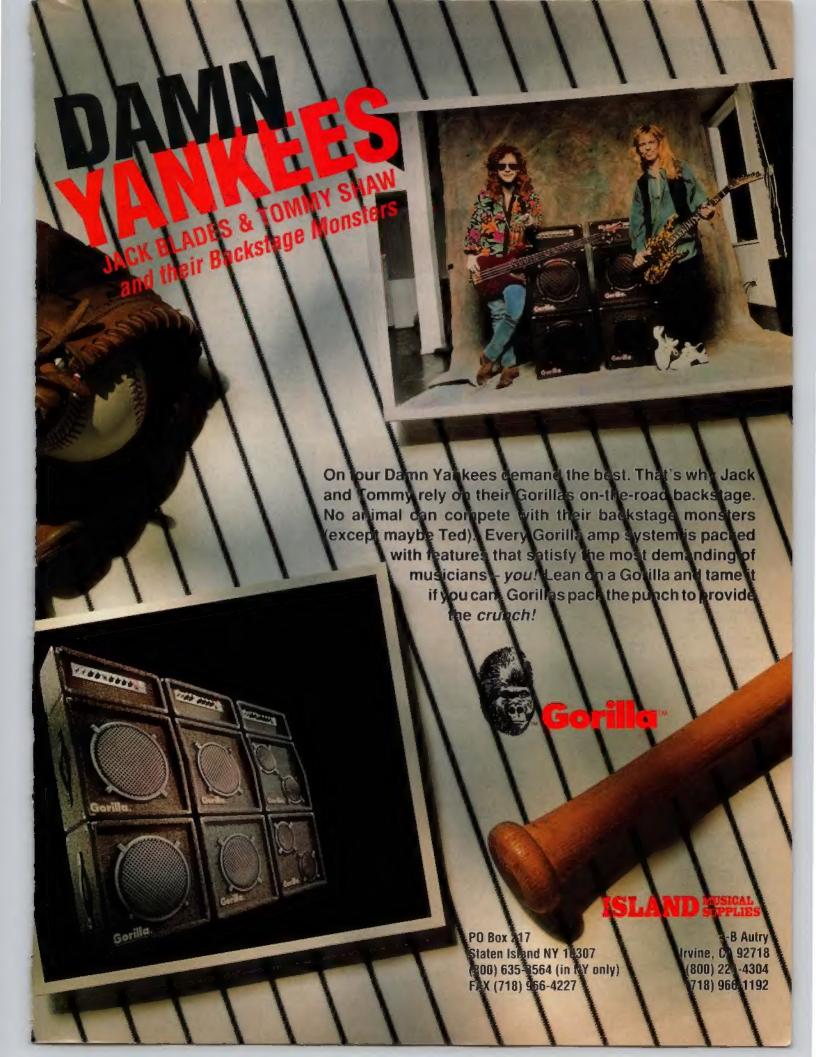


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#### **LETTERS**

Send letters to: Letters, P.O. Box 1490, before the bridge, only the center core Port Chester, NY, 10573 before the bridge, only the center core goes over the saddle. This is how piano

Dear GUITAR.

Congratulations on your excellent feature on Geddy Lee in your June issue. Geddy has been one of our main endorsees of the FUNKMASTER bass guitar strings for many years, so I was very surprised to read his comment that "ROTOSOUND used to make them..." Just to put the record straight, we still do make and sell them under our SUPERWOUND brand name. This string is very special; as the outer windings stop just

before the bridge, only the center core goes over the saddle. This is how piano strings are made, and the reason why we call them P.S.D. (Piano String Design). The thin gauges he mentions are .030, .050, .070, .090, which make them ideal for funk slapping, hence the name FUNKMASTER.

Alan Penny ROTOSOUND/Superwound James How Industries Ltd. Kent, England

Dear GUITAR Readers,
I want to let friends and acquaintances

know that Peter Hallat died on June 3, as a result of injuries in a motorcycle accident in L.A. For four years Peter worked very closely with Bob Bradshaw at Custom Audio Electronics. Peter dealt with a lot of us in the professional music community and his friendship and presence will be missed. For those wishing to do so, donations can be made in Peter's memory to a fund for his six year old nephew, Matthew, who is currently undergoing chemotherapy. The address is: Matthew Hallat Fund, c/o Doug and Sue Hallat, 3295 Sunny-

c/o Doug and Sue Hallat, 3295 Sunnyside Rd Box 66, B.C. Canada V3H 3C8. Jon "J.D." Dworkow

South Norwalk, Ct.

#### Dear GUITAR,

One of the most fabulous insights came out in this month's (April '90) issue, in your article on Ty Tabor. For the longest time, it seems that music was played from the heart, a message to the soul, and every guitarist, and their band, had a certain groove that captivated its audience. Then the '80s came about and it was a decade of clones! "Imitating the sound and techniques became first and foremost amongst the new and the young hot-rodders." The groove was adapted into affecting mental stimulation, and, I will admit, I too was caught up in it. But your article brings us back to the earthy heartiness in what was once, "Play what is you, what makes you feel good." I think when a guitarist is truly satisfied with what he feels first and then complements that with technique, his listeners will become his followers. Thank you, Ty Tabor and John Stix, for reassuring us that there are those few guitarists out there still holding onto soulful continuity.

Les DeMarco Northridge, CA

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EDITORIAL ASSISTANTS

BARBARA BEALS (Proofreading) BRIAN MILLER

CONTRIBUTING EDITORS

RANDY COVEN, BARRY LIPMAN, WOLF MARSHALL, BUZZ MORISON, ROBERT PHILLIPS, PETE PROWN, ELLIOTT RANDALL, JOE SATRIANI, BILLY SHEEHAN

> ART DIRECTION AND DESIGN PETER AMFT

ASSOCIATE ART DIRECTOR BRIAN AUSTIN

**ARTISTS** 

LAVON WELCH BETH THOMPSON ANITA AGGARWAL

PRODUCTION MANAGER ELAINE M. SPINELLI

ADVERTISING SALES DIRECTOR BARBARA SEERMAN

> ACCOUNT EXECUTIVE NAOMI KOLLER

ADVERTISING COORDINATOR
ANNE BRISTOL

PUBLISHER HOWARD CLEFF

DIRECTOR OF MUSIC MARK PHILLIPS

CIRCULATION MANAGER ANN USHER

DEALER SALES MANAGER JOSH RIKELMAN

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## THE READERS CHOICE AWARDS

ue to scheduling changes, this year's Readers Choice Awards Year is slightly abbreviated, running from 8/1/89 through 6/30/90, but the quality of the players and the degree of difficulty in choosing our ten nominees in each category (more in the Guitar Album of the Year category) remains as high as ever. Once again, we've included a blow-in card for voting. Vote by writing the letter of your selection (rather than the player's name) on the line next to the correct category. For the write-in category of Solo of the Year, remember that the Readers Choice

Year (8/89-6/90) is your time-frame. Selections for Solo of the Year may or may not have already been printed in GUITAR For The Practicing Musician. Also remember that only players whose careers consist of at least five full albums, over the course of five or more years, are eligible for the Hall of Fame. Do not vote for Hall of Fame members (Van Halen, Rhoads, Hendrix, Page, Clapton, Vai, Malmsteen, Lynch, Sathani and Beck). Deadline for votes is September 10, 1990, with the winners to be featured in an early 1991 issue

#### **METAL GOD IN WAITING**

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- E JIM MARTIN
- G. **CHRIS OLIVA**
- **ROWAN ROBERTSON**
- **BLUES SARACENO**
- ANDY TIMMONS

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- JEFF BECK
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- G **KEITH RICHARDS**
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- G **COLIN JAMES**
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- **BONNIE RAITT**
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- JEFF BECK
- LARRY CARLTON
- MICHAEL FATH
- ALLAN HOLDSWORTH
- **ERIC JOHNSON**
- YNGWIE MALMSTEEN
- STEVE MORSE
- **BLUES SARACENO**
- JOE SATRIANI STEVE VAI

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- MIKE CAMPBELL/
- TOM PETTY DESMOND CHILD
- PAT DINIZIO
- JANI LANE
- JOE PERRY/STEVEN TYLER
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- **FAITH NO MORE**
- **GIANT**
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- RIVERDOGS
- SHOTGUN MESSIAH
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#### 9 OUTSIDE CORNER

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- CONCRETE BLONDE
- **HOODOO GURUS**
- HOTHOUSE FLOWERS
- THE PRETENDERS RED HOT CHILI PEPPERS
- G. THE SILENCERS
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**SOLO OF THE YEAR** 



The B-52's, Cosmic Thing (Reprise) 14742

Janet Jackson's Rhythm Nation 1814 (A&M) 72386

Tom Petty: Full Moon Fever (MCA) 33911

George Harrison, Best Of Dark Horse, 1976-89 (Dark Horse) 80307

Roy Orbison, Black and White Night (Virgin) 64495

The Traveling Withurys: Vol. One (Wilbury) 60711 Randy Travis, No Holdin' Back (Warner Bros.) 34766

Najee: Tokyo Blue (EMI) 44482

M.C. Hammer: Please Hammer, Don't Hurt 'Em (Capitol) 34791

Lorrie Morgan: Leave The Light On (RCA) 01111 Pet Benatar, Best Shots (Chryselis) 44319

The Who: Who's Better, Who's Best (MCA) 00790

Kenny G Live (Anster 64505 Reba McEntire, Reba Live (MCA) 44602

Barry Manilow Live On Broadway (Ansla) 24805

U2 Rettle And Hum (Island) 00596

The Seach Boys Made in U.S.A. (Capitol) 64143

Nitty Gritty Dirt Band: Will The Circle Be Unbroken, Vol. 2 (Universal) 93648

Jimi Hendrix: Electric Ladyland (Recrise) 23362

Heart: Brigade (Capitol) 64305

Clint Black, Killin' Time (RCA) 01112

Carly Simon My Romance (Ansta) 24824 Michael Penn: March (RCA) 83798

Jane Child (Warner Bres.) 60204

The Statler Brothers: Live And Sold Out (Mercury) 70440

Soiti Tchaikovsky, 1612 Overture (London) 25179 The Black Crowes. Shake Your Money (Geffen 52142

Bette Midler Beaches/Soundtrack (Allenlic) 00792

Johnny Cash Boom Chicks Boom (Mercury) 44574

Fleetwood Mac Greetest Hits (Warner Bros ) 00795 Winger (Allantic) 00830

The Judds River Of Time (RCA) 01027

Jane Child (Warner Bros.) 60204

Rod Stewart's, Greatest Hits (Warner Bros.) 33779

The Glenn Miller Orch.: In The Digital Mood (GRP) 43293

Great Love Songs Of The '50s & 60s, Vol. 1 (Laune) 20768

Lionet Richle: The Composer (Motown) 24700

k.d. lang, Absolute Torch And Twang (Sre) 60257

Kathy Mattee. Willow in The Wind (Mercury) 80075

Whitesnake, Silp Of The Tongue (Gellen) 91147 The Cure. Disintegration (Elektra) 01109 Hank Williams, Jr., Lone Wolf (Warner Bros.) 64311

Quincy Jones. Back On The Block (Warner Bros.) 64116

Mötley Crüe, Dr. Feelgood (Elektra) 33928

Restless Heart: Fast Movin' Train (RCA) 10802

Cher, Heart Of Stone (Geffen) 42874 Stanley Jordan Cornu-copia (Blue Note) 73847

Kentucky Headhunters: Pickin' On Nashville (Mercury) 24740

Led Zeppelin IV (Runes) (Atlantic) 12014

Dion & The Belmonts: The Wenderer (18 Hits) (Laune) 00000

D.J. Jazzy Jeff & The Fresh Prince. And In This Corner (Jive) 01020 Duke Ellington w/Erich Kunzel & Cincinnati Orch., Orchestral Works (MCA) 53780

Scorpiona Best Of Rockers 'N Ballada (Mercury) 63492

The Moody Blues Greatest Hits (Threshold) 34264

Elvis Presiev 18 Numi One Hita (RCA) 72190

Eric Clapton, Journey-man (Warner Bros.) 53940 Skid Row (Atlantic) 01038

Alice Cooper Greatest Hits (Warner Bros.) 70295

Norrington Beethoven, Symph No. 9 (Angel) 00467

Def Leppard Hysteria (Mercury) 00927

Earl Thomas Conley Greatest Hits, Vol. 2 (RCA) 53713

Aliman Brothers Eat A Peach (Polydor) 53353

Bilty Idol: Charmed Life (Chrysalis) 62264

Taylor Dayne: Cen't Fight Fete (Arists) 01114

Peter Murphy Deep (RCA) 44638

Keith Whitley I Wonder Do You Think Of Me (RCA) 33758

Horowitz At Home (DG) 25211

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Gun Taking On The World (A&M) 82473

Fine Young Cannibals: The Raw And The Cooked (I R S ) 01066

Roxette: Look Sharp! (EMI) 01106

Tanya Tucker: Gree Hita (Capitol) 53968

Kitero: The Kojiki (Record Of Ancient Matters) (Gellen) 43758

Alabama, Greater Hits (RCA) 20247 Phil Collins No Jacket Required (Atlantic) 20771

Don Henley: The End Of The Innocence (Gellen) 01064

Dirty Dancing/ Sdtk (RCA) 62522

Original Sottic The Fabulous Baker Boys (GRP) 44637

Milli Vanitti Giri You Know It's True (Ansta) 01048

Guns N' Roses: Appetite For Destruction (Geffen) 70348

Richard Marx Reper Offender (EMI) 01118

Bruce Hornsby & The Range, A Night On The Town (RCA) \$3689

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Bobby Brown, Dancel... valknow kti (MCA) 73660

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## BRUCE FAIRBAIRN, Part Two

Bruce Fairbairn has produced bands ranging from Poison to Bon Jovi to the Dan Reed Network. This month he advises new bands on what to expect from their first producer.

If you're a band out there, looking for a producer, my advice is to find records that you like that this guy has done and ask yourself, "OK, does this producer have a feel for the kind of music we're doing?" I mean, there's no sense calling up a guy who does Anthrax and getting him to produce your band if you sound like the Eagles. Try to find a guy you think can understand your music. Then, you've gotta do two things. You've got to talk to the producer and find out if he's willing to make the record you want to make, rather than if he's going to take your band and make the record he wants to make. You've got to understand that you're both going in the same direction, 'cause sometimes a producer is thinking of your record in one set of terms, and you're looking for something different, and that'll never work, 'cause you'll be pushing and shoving all the

way down the line, and you'll end up with something in the middle that's gonna suck. The other thing you've got to do is talk to other bands that have worked with this guy, and you've got to ask, "OK, what did this producer bring to the project? Was he responsible for this, this, and this? Did you like working with the guy? Was he always on the phone? Or did he roll up his shirtsleeves and get in there at rehearsals and really be there when you needed him? Is he a nice guy?" Find out from the other people he's worked with, because you see a guy's name on a record and that doesn't tell you anything. I've seen names on records, and they show up to the studio for an hour a day and that's it, and yet you could easily sit there and by looking at the credits go, "Oh, I love this guy. Look at his record; he's done this. this, and this, and they're all big hits. Let's phone him up and get him going," and really, he had nothing to do with it And also, what sometimes happens is, if you see a guy put a producer credit on a record, the guy's really an engineer

He may be a great engineer, but all the musical input is really from the band he's worked with. And if you call the band and say, "How was so and so to work with?" They'll say, "This guy gets great sounds; he's really good that way." And you say, "Well, how about arrangements, and all that other stuff?" "Well, that was all us Basically this guy was a great engineer." "Why is his name down as producer?" "Well, that's just the deal we made. He wanted to start getting into production, and so we said OK, you can take the production credit."

What are some of the typical mistakes new bands make in the studio?

I think one mistake new bands will make is that they'll go into the studio with a preconceived idea of what should happen. They'll go in and say, "OK, I want this record to sound like Def Leppard. We want to get the big drum sound, and we want to have the vocals like this," and they're basically copying something that has already been done They're trying to squeeze themselves into a mold, and that's very difficult, because unless they're in the studio with Mutt Lange, and unless they play like Def Leppard, then they're trying to do something that's not necessarily 'them,' and they go through a lot of aggravation trying to achieve something that may, in fact, never be possible. Instead, they should go in saying, "Look, this is what we are, and we've got these 12 songs that we want to record. We took the time to find a good studio, we know you're a good producer; we're a good band, we can play, we're rehearsed, we know these songs, let's go in and make it happen."

With a new band that hasn't had a lot of experience in the studio, you have to. first of all, make them feel comfortable If they're nervous, then chances are they're gonna choke, and their record's not gonna work. Usually a new band, when they're coming in, has been playing a lot of clubs and they're a good live band. They play tight, and they have a thing that's happening within that band, and that's what I think you gotta really try to capture when you go into the studio. Try to get a little bit of that energy. and try to treat the studio just like a live gig, only you're getting better sounds Sometimes you've got to simplify a little bit, because when you're live, you've got one shot at it, and you're doing a lot of things to make it sound good live that you don't necessarily have to do in the studio. You don't have to do as many fills, you don't have to play in all the holes, and you don't have to play your tempos as fast You can just sit back and open it up a little bit. Aside from that, I think you really want to try to capture what makes you a good live band.





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IN THE LISTENING ROOM

## SHAREPEDERSEN JANKUERHEMUND VIKEN

BY JOHN STIX

According to the Billboard charts, female artists and femaleled groups have never had it so good **Along** with Paula Abdul, Janet Jackson and Taylor Dayne, female musicians are also visible as never before - This group includes Bonnie Raitt, Jennifer Batten, Lita Ford, Joan Jett, Chrissie Hynde, Heart and the newest of the successful female groups. Vixen With their second hard rockin' release, Rev It Up, just hitting the stores, we invited Vixen bassist Share Pedersen and guitarist Jan Kuenhemund into the Listening Room for a sitdown session with some of their predecessors



"Whiter Shade of Pale" from Force Majeur by Doro Pesch/ Mercury

JAN: I have always loved that song When I heard the first two seconds I thought, what a great idea to turn it into a modern day heavy song. They did a really good job. The guitar player was great. He or she is real tasty, very melodic. SHARE: It started sort of mellow and then it built and built and the drum fills kept getting more exciting. You can't do that much with the bass, but the guitar work was really nice. The guitarist had a great command of the instrument, bending all the notes nicely. I like the guitar solo and the outro. It was melodic instead of scalemania. This is one of my



all time favorite songs. The only other version I'm familiar with is the original. It's different because this has a female voice. She sang with a lot of passion.



"Giant Steps" from GUITAR's Practicing Musicians, by Jennifer Batten/GUITAR Recordings

JAN: Double-time! That's cool. First it sounds like Steve Vai.

SHARE: That was my first thought, too. He went to Berklee. He had to play "Grant Steps" there. I adore the song. I love the John Coltrane version. There are some things I liked in this track, and some things I didn't like. I wanted to kill the drummer. I thought it was too stiff. It sounded like a Simmons and I'm not a big fan of Simmons. I like a real drum sound. It could have been more cre-

ative. I liked the guitar playing, but I didn't like the structure of the song if wanted it to go into the double-time and just wail. I kept feeling like it was the intro and I was waiting for it to really take off. Obviously, the chops are there, the ability was there. I love it when rock influenced players play this style of music with a real rock feel. This was a good example, but I wanted it to take off and the drums ruined it for me. If the drums had been cool I would have really liked it. But the guitar playing I loved. It was taking the theory and schooling and saying, if I do this over this song, it will sound really neat

JAN: The harmony stuff was cool. I can get into listening to stuff like that because it's wild and energetic and crazy. It's very well played. I like it even

though it's way off the deep end from what we're doing

That was Jennifer Batten.

SHARE: I met her! We both teach at Mi

"Let Him Go" from Running Wild, by Girlschool/Mercury

I liked the solo section. The whole breakdown was unexpected

SHARE. I love it when solos go to a specific place

JAN: It's not the type of solo I expected. SHARE: The song didn't do much for me The bass wasn't loud enough. I can hear the guitarist doing a pedal thing, which is really effective if you can hear it. But you can't hear it. The big trend now is no bass, no bottom end The first Van Halen record, you could hear everything Michael Anthony is doing, and now you can't.

Out for Blood" from Out for Blood, by Lita Ford/Mercury

brato in her guitar playing. I could pick it out. The song was okay, but I didn't like the solo at all. It sounded really contrived. She played the same thing going up as she did going down. It sounded like the producer said, we need something faster, so do this lick. It sounded passionless to me. If you're going to do that, why not play four notes really nice? This was like doing a drum lick again and again. It had a lot of aggression, as most of her stuff does. I don't think I would remember it

SHARE I like her recent records a lot

"Rhythm of Love" from Savage
Amusement, by Scorpions/
Mercury

JAN: I loved this song the first time I heard it. It's so melodic and groovin' at the same time. The guitar playing is so tasty I can't stand it. The feel is there. We toured with the Scorpions and I heard them play every night, and I paid attention to how melodic Mattias is and what feel he has. This song is beautiful. I wish I'd written it

SHARE. One thing that's interesting is that we both had the same comment when we heard them play it live. We said, "Wow, I never heard that bass part before." But he's doing this rhythmic thing live that's really cool and gives it a new feel. Only you can't hear it on the record.

"Au Privave" from Sammy Says Ouch! by Randy Cover/GUITAR Recordings

SHARE: This is a Charlie Parker tune. This is great. I didn't expect it to go into this rock thing. I was taken back It was great because I love jazz, but I love the passion and the energy rock players will put into their songs. A lot of

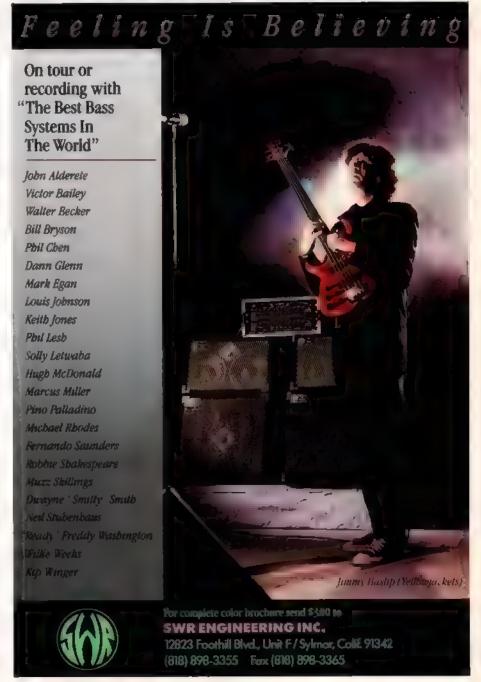
jazz players don't. To find somebody who can do both is the ultimate, the best. Plus the guitar tone wasn't all watered down. It sounded like pure guitar. It sounded powerful. The bass player was awesome with his sense of melody and phrasing, besides the obvious ability. I loved the bass solo. It was unusual to have a bass solo first That's what caught me so off guard. He was influenced by a lot of the same people I'm influenced by There were elements of Jaco and Jeff Berlin. The fact that he covered a Charlie Parker tune takes a lot of guts to do it like that. It was Charlie Parker meets Van Halen. I think if Charlie Parker were alive today he would be pretty damm happy about it. The guy took chances. This is a great piece. I'm going to get it.

"Unskinny Bop" from Flesh and Blood, by Poison/Enigma/Cap tol JAN: I know I've just seen this

title, I can't remember where. I can't place it right now. The song is catchy. It had a good feel. The riff is catchy. It could be a hit. The guitar playing is good, the solo is great. The solo was tasty and went to all the right places

That is the new Poison.

Jan: I was going to say that, but it sounded like a different C.C. The vocals sounded like Poison but the solo didn't sound like the C.C. I'm used to. I think C.C. is playing great here





## A PRIVATE LESSON WITH RANDY RHOADS (Pt.2)

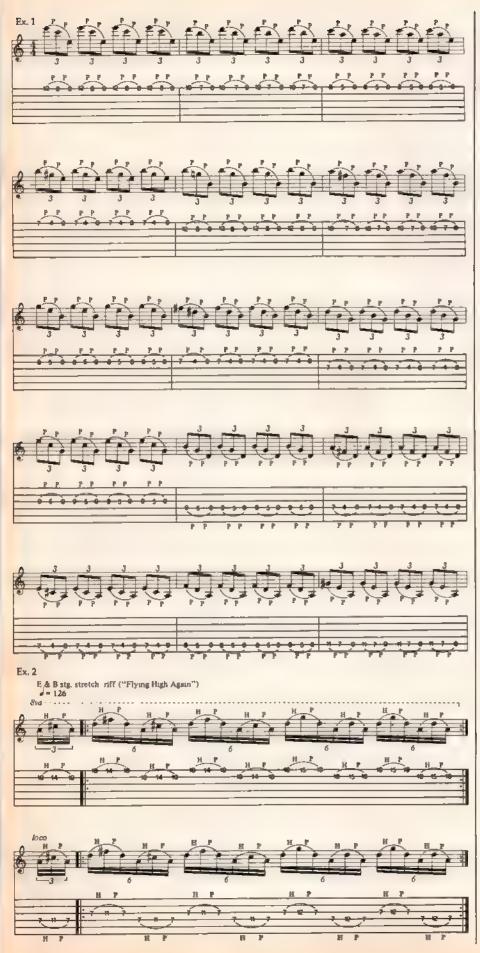
#### BY CHET THOMPSON

In last month's cover story, I introduced several of the lessons that I received from Randy Rhoads in Los Angeles in the mid-70s. Continuing this month, here is an example of a classical triad pull-off to open strings exercise that's very typical nowadays, but back then it was cool. He used it in his solos at the Whiskey, the Starwood, etc. I asked him to play this riff that the crowd went nuts for, he had no problem with sharing his best guitar secrets. The next two examples were more riffs that Randy played during my lessons.

■

Chet Thompson is an L.A. guitarist and a former guitar student of Randy Rhoads. He played on the Hellion Lps Screams in the Night and Black Book and has also recorded with Don Landee Chet is currently on tour with Hellion and teaches guitar at Grayson's Tunetown in Glendale, CA

String 1: 12th - 8th - open, 10th - 7th - open, 8th - 5th open, 7th - 4th - open, 5thing 3: 7th - 4th open, 8 9th - 5th - open String 4: 9th - 5th - open, 7th - 4th - open, 5thing 5: 7th - 4th - open, 8th - 5th - open 11th - 7th - open - A



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The last time that we had a little chat, you said that you find yourself standing at the crossroads when it's time for you to go in and record a new album in the studio, so what do you think of the direction that you chose this time? Well, I wanted to start out with something like "Hard Times" and see where we went, so one of the early decisions was to organize this Ray Charles kind of lookalike session. And then we went from there and it just seemed to be a question of playing it by ear—which is something I haven't allowed myself to do before. With the

August album, and even Behind the Sun, we tailored it a lot more from the early onset of the thing, and this one was just, well, what do we need now and what do we need after we got that, and then how does it feel to have so many songs like this? And so it was more a question of going by feelings and gut instincts I think the album is more an expression of the way I am, or at least the way I was when I made it.

How did you go about choosing the material, because you weren't writing much for this record, right?

I try to write, and I get stuck sometimes. I mean, it's a real hit and miss process with me I'll keep doing it, and doing it, and doing it, and doing it, and come up with one song out of maybe ten, and that's what happened. I had more songs to work with, but none of them were happening for me. I had one written about a tabloid; it was called "Murdoch's Men," which is a scathing kind of attack on English journalism, and it didn't really make it. Not because of the political thing, but just because it didn't happen as a

song, and when you've got other material coming from people like Max Middleton and Jerry Williams, your stuff has to stand up alongside it. If you're going to put your song on because of your ego or whatever, or because you're going to make more money, the end result is not going to make a good record. So I swallowed most of my material, and I only kept two songs, because I felt they were the only ones good enough to make it

On "Pretending," you were using the wah-wah again, which you shied away from for a while.

Well, I haven't had a good wah-wah for a few years, and I think I also got pretty saturated with using it over the years, so I just wanted to put it aside. But then it just seemed to me that certain songs, certain tracks required a combination, tracking it with a straight guitar and combining the two. I still think it's a great sound.

The guitar playing in "Anything for Your Love" is really

interesting because you hear it very quietly going from channel to channel and all over the place.

That's my tribute to John Lee Hooker, that's my favorite kind of Hooker playing, it's a rolling around in the bass strings. Really weird stuff. It gets into my gut, I love that Robert Cray is on this song. Did you know from the get-go for this record that you wanted to have Robert involved with it? Yeah, well, Russell and I, when we talked about the record well before going into the studio, decided that there were certain people who would be great to have visit, to

see what happened. We weren't sure how things would turn out, but I knew Robert and I would get on in the studio. The funny thing was that the initial idea would have been to have done a blues thing which we did, but for this track it was just, well, let's see what Robert does if he plays rhythm. And he surprised me, because he came up with parts, like little kinds of licks and things that repeat, and I didn't think he would do that I thought he would either just play it very straight or tend to want to play lead. And in fact, my initial idea was to have him playing lead in it. but we didn't use that. We used his rhythm part instead

I heard you caught the flu during parts of the recording.

On the Monday that we started I came into the studio feeling like I was on Cloud 9. It was that kind of flu where everything is slightly surreal, you feel very disoriented and you don't want to be there. The first feeling I had was tremendous guilt, because I'd got Robert and Jim Keltner there, waiting to work

These guys were bursting to go and I just felt like I wanted to go home. I knew I couldn't do that; I had to come up with something, so we started jamming, and that's when we cut "Before You Accuse Me." And I don't know, it sounds OK, but I mean I've got like a 110 degree temperature on that

You're the first lead that comes on that?

E

I'm the first and the last lead. Robert's in the middle I understand "Bad Love" was one of the last songs to go on the record. How did that come about?

Well, we thought that we needed something of this ilk I'm one of those guys who can't write about something unless I'm experiencing it. And I was at the beginning of a very passionate love affair, which petered out, but at the time that I wrote that song it was a very powerful and emotional feeling. And it was easy. That's the funny thing; if you're in something like that, if you've got a lot of

# HEDA WADSHIP STARSTON

When Eric Clapton sits down with

friends to chat, the conversation is ex-

temporaneous, straight from the heart,

and in most cases, wordless. His care-

fully chosen expression, phrasing, and

even his tone of voice have been an

inspiration and source of imitation for

over three decades of guitarists who

speak the language of the blues. On

Clapton's latest recording, Journey-

man, Robert Cray and George Harri-

son are among the eloquent speakers

he invited over. He has also recently

contributed his distinctive voice to the

Phil Collins chart-topper, "I Wish It

Would Rain Down." Eric rarely

chooses the print medium to serve as a

vehicle for his inmost thoughts, but

when he does, there's no better con-

versationalist to capture his spoken

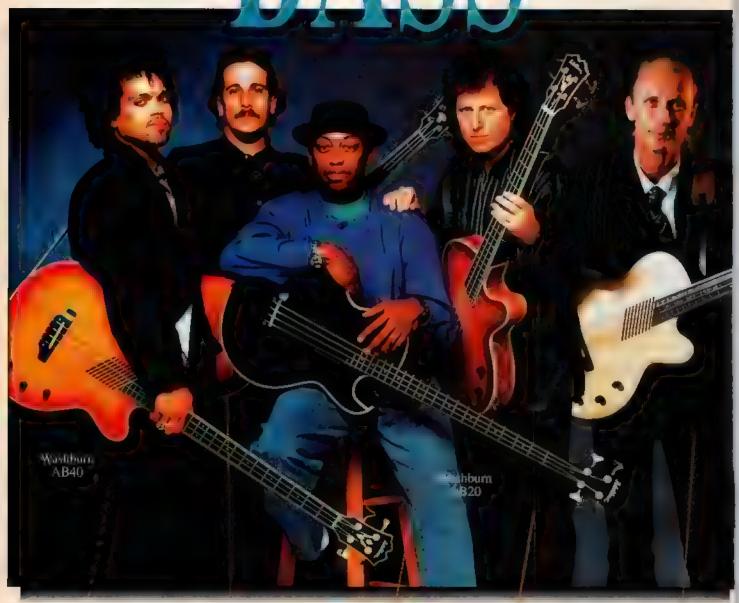
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#### ERIC CLAPTON

feeling going on, it is easy to write. You don't concern yourself about whether it's got the necessary changes or, you know, sort of formula ingredients. So, with all of the song there, in its bare bones, all I had to do was think about how to dress it, really, like "Layla," which is what I did I put a riff in the beginning and then we put that back at the end of each chorus, and then I put a little "Badge" in the middle, and there you have it.

The guitar break on that one, I mean, were your fingers pumping iron before this, and taking steroids?

It's all part of that same emotional kind of flying high.

I never heard notes bent so much. There are some things that sound wild.

It's amazing what love can do, eh? How was Mick Jones involved with that? Well, I got to a point where I couldn't tailor the song. I had it in its entirety, but I didn't know where things belonged, or how to end the choruses, what chords it should end in, and so on Mick came in for about an hour, in New York, before we came to England, and said, "Oh, that's easy," you know, just like an editor. And I was amazed. We worked very well together. I would like to do some more writing with him

As a singer on this particular record you've taken another step up

I think I've gotten a lot better in my singing the last couple of years. I don't work on it too hard, but I just have a clearer idea of what I can do now, of what my limitations are. But we still have to refine it a lot in the studio.

"Hard Times" is a Ray Charles song. You've said that Ray Charles plays piano like a guitanst.

He does. Well, I guess the times have changed. I don't know if it's still there for him. I would think it is. But on all of those records that were made around the time of "Hard Times," he played T-Bone Walker licks. I'm sure people know that, I'm sure afficionados know that, but it's unusual for a piano player to hear a guitar line. I guess he really listened to those guys a lot

So how did Greg react to learning how to play the piano lick?

That particular one, he's playing a different style. Ray's playing a much jazzier style and it almost edges on gospel Greg was very confident when he heard what he had to do, until he had to try and do it. Then he told me, after the first or second attempt, that it was the hardest thing he'd ever had to achieve in his life. And I mean, this man is non-paralleled among keyboard players; there is no one near him. For him to say that about this particular part, which sounds like a simple piano accompaniment, is a

great tribute

You said you were on a mission about "Hard Times?"

Yeah, in a way. I felt that there was a period of Ray Charles that no one really knew about, and I think it was one of his most powerful eras, when he had that small combo with a great horn section. I had a tape of songs that were mostly 12-bar blues, Texas-style blues, and "Hard Times" stuck out because of the structure. It's more like "Nobody Knows You When You're Down and Out "I've been wanting to exorcise that out of myself. There aren't many songs in that vein: I mean, there's "Nobody Knows You When You re Down and Out"; "Ain't Nobody's Business" is another one, and "Someday, After a While," the Freddie King song, that are on those changes. So this was a great opportunity to kind of pay another little debt to someone who's influenced me all my life

You used a different guitar in this. For most of the record you used the Eric Clapton signature model, right?

I used it on this, the ES335 stereo, but it's not a stereo, it's a mono. An unusual guitar. I needed that semi-acoustic sound to typify the era that it came from I put very heavy strings on, so it was tough to bend the notes, because in those days, in the '50s and 60s, those guys didn't have 08 gauge strings and



#### HERO WORSHIP

it sounded different. It had more meat, "Hard Times" is followed by Big Marna Thomton's "Hound Dog." Now this one particularly sounds like it was just a lot of fun. Well, this was also a part of that Flu Session, I allowed Russ to bully me into doing this, because as much as I like Marna Thornton's version, I didn't see why I should do it. I did the song under advice and pressure, and I liked it at the end of it, and I could see the song was a completely different beast, once we got it

You didn't have concerns doing it because everyone knows the Elvis Presley

done.

That's what I worried about. If I'm going to do an old song. I'll usually go for something obscure, so that at least you can con a certain amount of people by virtue of the fact that they've never heard it before. But it seemed to me a bit risky to do something so well known But, of course, doing it Mama Thornton's way gave it that tittle edge, I guess

"No Alibi" is a Jerry Williams song, and you got a terrific singer to work with you on this.

Daryl (Hall) came in after the event, because I'd left at the end of the recording to go off to Africa, and I'd said to Russ. "If there's anything you can think of to add to the album, you have carte blanche." And he sent the tape to Daryl,

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and said, "Would you like to do a kind of Sam & Dave thing with Eric on this?" So he added his voice to it. We didn't do it together, we edited it. And for me, it brought the whole thing alive

"Runs So Far" is one you did with your old friend George Harrison. Did you talk to him way in advance of the record being made?

It had never occurred to me to ask George to help me with my record—it's always been the other way around. I've always assumed that if he ever needed a guitar player, that I'll do it on his records. I thought, wait a minute, this is the time for me to call in some debts. He jumped and said, "Yeah, I'd love to help out," and I think he was touched by the fact that I'd wanted him to. He came in with a bunch of songs, all of them great. One of them ended up going on the Lethal Weapon soundtrack album. All of them were rockers except for "Run So Far." I loved that it harked back to something that I did on Layla, called "I am Yours." It reminded me so much of the feel of that song. It's not a wellknown one, but it was a love song, and it had an acoustic guitar and dobro and everything, and I just thought, yeah, this has got something I want

That song also has a loony side to it, do you know what I mean?

I hate to give this away. His little lick on that is Hawaiian It's a complete steal from an old Hawaiian thing-one of those awful comy things you hear in elevators.

When did you first meet George?

It was 1963, maybe, at the Hammersmith Odeon. I was with the Yardbirds and we were playing the Beatles' Christmas show. And did you hit it off then?

Straight-away, yeah. I was just into light gauge strings; I had just found my first set of light gauge strings, which were made by Clifford Essex in London, and I gave him a set. He liked them, but he couldn't keep them in tune because they were very light, and I think the first string was actually a banjo string. Also, they were easy to break and hard to tune. You told me once that playing with a great second guitarist in many ways means you sacrifice a lot, like when you play with Mark Knopfler. What exactly did you mean by that?

Because you're really giving them your space. That's all I mean. It's just that you're giving your most valued part of the song to play. I gave Robert the opening of the solo on "Old Love," which is where I would want to dive in It's very hard to discipline yourself to back off and say, well, this is yours, you take this. I come back halfway through the solo. The obvious thing would be to take the whole song, but you can't with Robert. This is one of the great guitar players of all time, and just to have him on my

record is such an honor

I understand he's really great at just the

There's no such thing as a warm-up, or a run-through; you're playing it. And you've got to have the machines rolling. because it's not that it doesn't get better, it's just that it's best the first time and it's going to be the best of each time. I mean, you could do as many takes as you like and it would always be on a high level. But it doesn't start out low and get high; expect it at the peak right away, and everyone has got to be there

Did you make a conscious effort on this record to push yourself on the guitar?

Yeah, I just thought it was a good opportunity on songs like "Before You Accuse Me," especially, to just give it some "Welly," as they say

Welly?

Welly, Wellington Boot, Boot-that's all, There's not much more I can say about that, It just seemed to be the perfect opportunity

in the past, you've always attempted to avoid the mantle of guitar hero.

Well, because it was really heavily put on my shoulders at one time, and I didn't like that outside assumption from other people of what I was It's always angered me for other people to make assumptions about what I am, or to pigeonhole me, or make me feel I've got to live up to something that I don't necessarily see through their eyes. That's kind of dissipated a lot. I don't feel that so much anymore, so now I can be more where I want to be. And if it suits some people, fine, and if it doesn't suit anyone, fine But I'm freer now to be whatever I want. I don't want to live up to anybody else's ideas. I only want to be as good as I can be.

You played with many of the blues legends: Freddy King, Muddy Waters, Buddy Guy, Howlin' Wolf; I could go on and on. Could you pick out maybe one of your most musically rewarding experiences?

The first one that comes straight to my mind is when I was in Greenwich Village in 1967 with Cream. In those days I used to wander loose, there were no roadies or security 1 mean, I would go straight out of my hotel room and look for the action. I went down to this club on Bleecker Street, and B.B. King was playing, so I went in. He asked me up onstage, and I played with B.B. for something like two hours. It was the first time I had had the opportunity to play with a genuine King of the Blues, and it blew me away. They recorded it and the tape disappeared, but it was great Apart from making records and doing my own tours, the special times are when I get to play with someone that I,

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TENEY!

#### ERIC CLAPTON

as a kid, worshipped from afar

There's a story about Muddy Waters saying that he adopted you. Could you explain what that is all about?

Well, it sounds a little bit daft, really, but he used to call me "son." And then it got into a joke about, "Oh, I'm going to adopt you," and everything. You know, I took it all to heart, really. I was really moved by the whole thing. I don't know how serious it was, but sometimes I got the impression that he was very, very proud of me. And when I'd ask if there were any songs I did that he liked, he would say he used to like me to do "Worried Life Blues," or "Key to the Highway." But for me to go onstage af-

ter Muddy had done his bit, and to do things like "Badge" or "Layla," was a little strange. I used to wonder, what does he think about that? But he was very enthusiastic, very encouraging, and I guess one of his ways of showing me that he appreciated what I've done over the years in helping to establish some kind of blues awareness was to just say I think of you as a son

I think in many ways you were almost like a son. Could that be true?

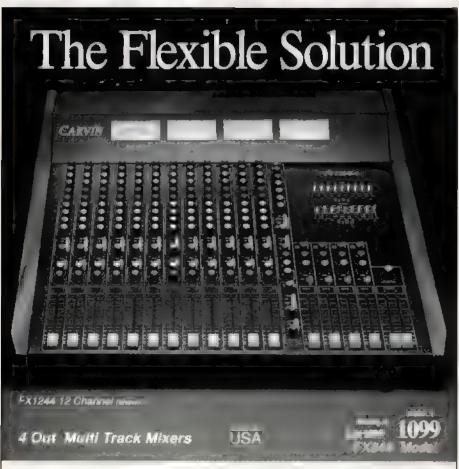
Yeah, and I tried to behave with as much respect as possible. I didn't ever really try to pick his brains about what happened in the delta in the early days, or about other bluesmen, 'cause I think

that's a little bit tacky to go and ask someone like Muddy did you ever know Robert Johnson, or tell us some stories kind of thing. I never really got into that, so when people ask me, "Oh, what was it like, what did you talk about with Muddy?" I'd say we talked about clothes or just things that actually would be comfortable conversation

The first time you met Jimi Hendrix was at a Cream concert in London, right?

It was at London Polytechnic College in London, and Cream had been going for about three or four months. Chas Chandler, who I knew from the Animals, came backstage and said he had a young guy with him who would like to jam if that was all right. And we were a very liberated kind of band-if he wants to sit in, no problem. So I met this guy, a young black kid with funny clothes and big frizzy hair, and he got onstage at one point and started getting this amazing riff going. He knew it, and not only did he know it, but he could take what was already there and, going in the right direction, make it better. It blew me away And then he started doing all this stuff that he became infamous for-playing with his teeth, playing behind his head, on the floor and everything-it blew everyone away, and nearly ruined our gig. I think that it upset Ginger very much and Jack a little bit, maybe 'cause they thought that we were being used But I was over the moon, and finally felt like I'd met someone else that I could talk to and play with on the level that I was involved in with the blues. He changed my life. In that one short space of time everything turned upside down A really rampant rumor in the states is

that Cream is getting back together. There was a rumor that had to do with touring with the Grateful Dead and doing stadiums and everything, but for my part, I wanted to crush it as soon as possible, because as far as I was concerned, I still had so much to do for Journeyman. Because I love the album so much, I really wanted to dedicate this next year to getting that across. To do something with Cream would be such a step back and would cut a big hole in my time, and I'm not sure it would work That's one of the main reasons I wouldn't jump into it. In other words. we're going back twenty years, in terms of material, and we'd have to write all new stuff; it would be a whole new lifestyle change and it's not as simple as people think on the surface. You don't just get together and do a week's rehearsal. You've actually got to change everything you're looking at. It's this huge thing for me to accept and I've thought very carefully about it, it's not been thrown away out of hand, It's something I've given a great deal of



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thought to, and I have to say I really want to stay where I am, going in the direction I am. For instance, how would it feel to Steve Ferrone and Greg Phillinganes and everyone if I said, "Sorry guys, I don't need you for the next year. 'cause I've got these guys to play." I mean, these guys mean the world to me, they really do; they are my brothers now We've been going longer than Cream went, so what's the deal? This is where I belong.

When you were in New York, you did play with Jack, at the Bottom Line.

Yeah, I went to see him at the Bottom Line, and because he found out I was there, I knew I would get up and play. It was interesting to go through some of the old Cream things—and of course, that's probably where all the rumors got fired up-but you know, we are friends, and I don't think people should attach too much significance to the fact that two friends get together to jam. It

doesn't necessarily mean something else is going to happen

I happened to be at Shea Stadium when you came on to play with the Stones.

Oh, it was great. They're my oldest friends in the business, really, the oldest musical friends I have. We met before I was even playing professionally. We loved the blues, and we've just been mates all this time. It's easy to do things like that. I enjoyed it

I loved the way that was done, because no one said, "Here's Eric Clapton!" You just stepped out of the background when it was time for the lead. You did "Little Red Rooster." You actually played with Howlin' Wolf and he actually showed

you-

Showed me the lick to that, and I still don't think I've got it right, 'cause as far as I know it was either Wolf or Hubert Sumilin who did it on the record, and it's almost abstract. It's so laid-back, and it's so odd that no one else got it right. I know I didn't get it right; I got close, but I didn't get it exactly right.

What about the Bluesbreakers thing? I understand there's something in the

works regarding that?

I don't know about that. I would like to do something with John, you know. I have a great affection for John Mayall, and I would love to pay tribute in some way, but I've got to get this thing of mine out of the way first. Not even out of the way-I'm going to enjoy doing it, and nothing else is going to interfere

Could you tell me about playing on "I Wish It Would Rain?"

When we did "Bad Love," Phil hinted that if he played drums and sang on that, maybe I'd be able to do something on his record. I said, "I'd love to," 'cause it's an honor, you know, "It's been a long time since I've played on any of your records, and I'm starting to feel a little bit left out." So I jumped at the opportunity and went down to his studio They had this song tailor-made for me to play on, and I didn't even take the time to learn it, just listened to it once and played along with it and that

Do you have plans for that blues album?

It will be something along the lines of "Hard Times," with a kind of Texas blues feeling; maybe we'll do a bit of Chicago blues, too. I'd really enjoy doing that, but I tend to put it off because you always say, well, I can always do that. But in fact, to make a good blues album is probably one of the most challenging things I'll ever have to do. The choice of material would be unlimited, also the way we would do it, whether you would make it a free-for-all, whether you would confine it, or keep it respectful. It's mind-boagling.



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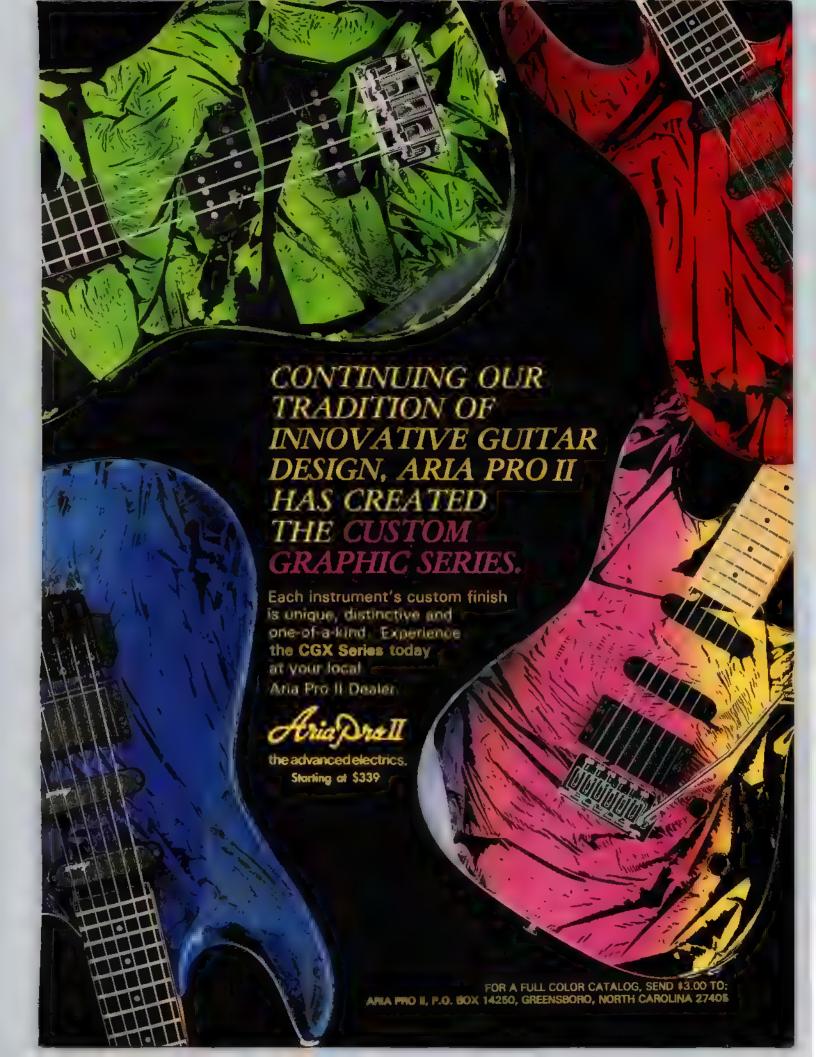
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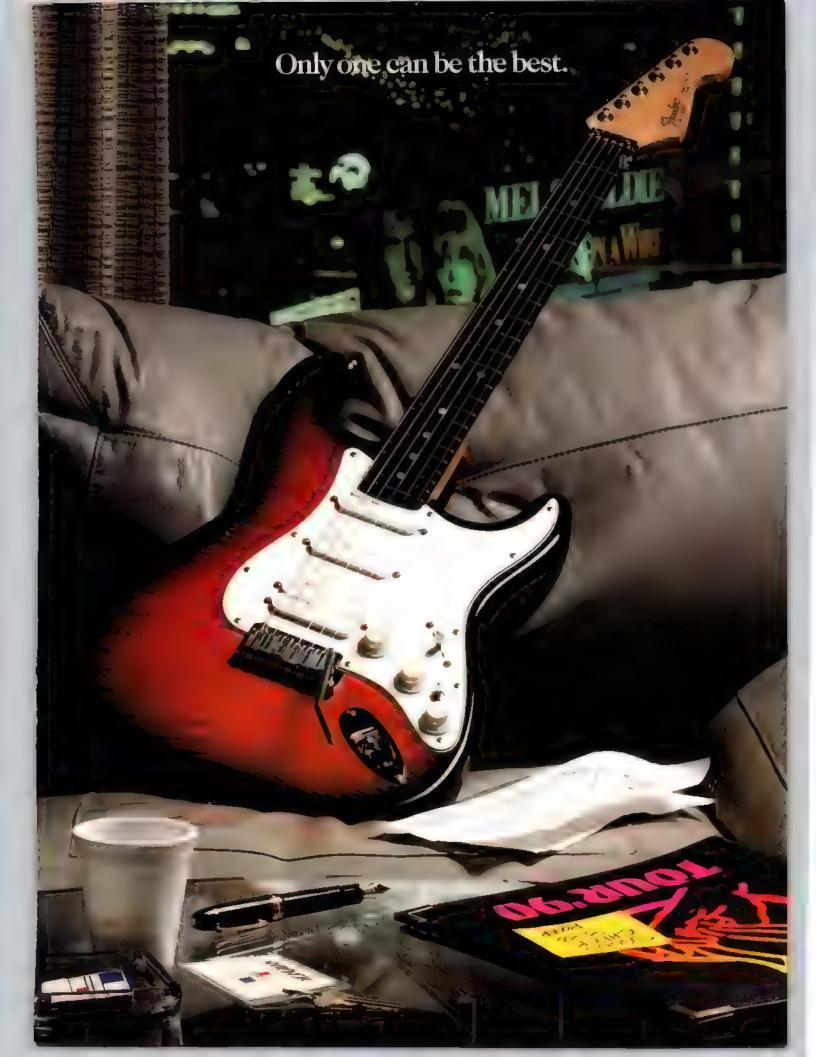
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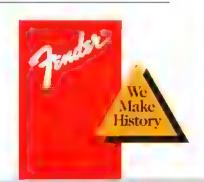
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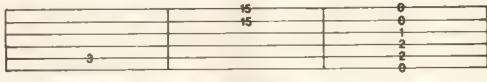
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## TABLATURE EXPLANATION

**TABLATURE** A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:



5th string, 3rd fret

1st string, 15th fret, 2nd string, 15th fret, played together an open E chord

## Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



BEND: Strike the note and bend up ¼ step (one fret).



SLIDE: The first note is struck and then the same finger of the feet hand moves up the string to the location of the second note. The second note is not



TREMOLO PICKING. The note is picked as rapidly and continuously as possible.



BEND: Strike the note and bend up a whole step (two frets).



SLIDE: Same as above, except the second note is struck.



NATURAL HARMONIC. The fret hand lightly touches the string over the fret indicated; then it is struck. A chime-like sound is produced.



LEGATO BEND AND
RELEASE Strike the note.
Bend up '4' (or whole) step,
then release the bend back to
the original note. All three notes
are tied; only the first note is
struck.



SLIDE. Slide up to the note indicated from a few frets below.



ARTIFICIAL HARMONIC: The first hand fingers the note indicated. The pick hand produces the harmonic by using a finger to lightly touch the string at the first indicated in parentheses and plucking with another finger.



GHOST BEND: Bend the note up 1/4 (or whole) step, then



SLIDE: Strike the note and slide up an Indefinite number of frets, releasing finger pressure at the end of the slide.

PICK SLIDE. The edge of the

pick is rubbed down the length

of the string. A scratchy sound

in produced.



ARTIFICIAL "PINCH"
HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick ettack. High volume or distortion will allow for a greater variety of harmonics.



GHOST BEND AND RELEASE, Bend the note up ¼ (or whole) step. Strike it and release the bend back to the original note.

UNISON BEND: The lower

higher it is then bent to the pitch of the higher note. They

note is struck alightly before the



HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by frething it without picking.



TREMOLO BAR: The pitch of a nate or chord is dropped a specified number of steps, then returned to the original pitch.



are on adjacent strings.

VIBRATO: The string is vibrated by rapidly bending and

releasing a note with the fret hand or tremolo bac



PULL-OFF: Both fingers are initially placed on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note frelled.



PALM MUTE (P.M.): The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



SHAKE OR EXAGGERATED VIBRATO: The pilch is varied to a greater degree by vibrating with the first hand or tremolo



FRETBOARD TAPPING: Hammer ("tap") onto the fretboard with the index or middle finger of the pick hand and pull off to the note fretted by the fret hand ("T" indicates "tapped" notes).



MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the strings without depressing them to the fretboard and striking them with the pick hand.

## HOT FOR TEACHER

Built on an unstoppable groove and an equally relentless core riff, this was one of the few tracks on 1984 recorded live with the band (without overdubs, in the spirit of vintage Van Halen). After 22 seconds of Alex's drum pyrotechnics, a solid shuffle feel sets up the entrance of the guitar intro. Here, Eddie delivers one of his most memorable tap-on excursions, with tapped triplet figures that outline a i-IV chord progression (ex: Am7 to D), obviously Dorian in nature. Note that these require a left-hand stretch of a major third (five frets) consistently throughout the passage, making them a bit harder to play comfortably in the lower positions. The patterns are moved symmetrically across the neck from the 5th string, to the 4th, then to the 3rd string. A concluding tap-on phrase (found also in the break before the guitar solo) ushers in the band entrance (intro riff). Here, Eddie plays symmetrical shapes across the neck in descending order: 1st to 2nd to 3rd to 4th to 5th strings. Note that Am, Em, Cm, Gm, and Dm chord sounds are implied The 5th note of each pattern is hammered-on to the adjacent string with the left-hand just before the tapping finger strikes that string. Strive for a uniformity of sound, making sure all the notes are played with equal volume

The intro riff (in F# minor) is one of those simple but very effective diad rhythm figures of which Ed seems to have a million. Note the use of C5 to B5 diads as reference to the F# blues scale, and the "outside" effect of taking diads done in minor thirds (diminished arpeggio): F5, D5, B5 and G#5 in bars 7 and 8. The main riff (core riff) is used for both verses and choruses, as well as in the pre-verse rap sections (classroom ambience) Eddie maintains interest by presenting it in two forms: 1) a softer mp version and 2) a loud f version. Notice that the riff is skillfully arranged so that the C# note is played on the G string in the first version, and in the lower octave on the A string for the second. Switching quickly between the two sections prompted him to pull out a '58 Korina Gibson Flying V (#8-2849) and use it throughout the piece for its toggleswitch pickup selector and front pickup tone He attenuates the volume by "presetting" the neck pickup on a lower dynamic setting (like 4 or 5 on the first volume knob) and playing the riff lighter with the right-hand fingers. The bridge pickup is kicked in for Rhy. Fig. 1 (the second version of the riff) at full volume-preset the second volume knob to 10

In the prechoruses, check out the dif-

ferent types of harmonics played over the D5 chord tapped harmonics the first time (a la "Spanish Fly") and open harmonics (Rhy. Fill 5) the second. An interesting chromatic passage acts as a cadence back to the chorus. Eddie uses the progression of Bb5-A5-Ab5-G5-F#5-F5-E5 to push back to Rhy. Fig 1 (A5). The guitar solo has a traditional hard rock/blues flavor reinforced by the fact that most of it is played in the F# pentatonic "blues box" minor (F#,A,B,C#,E) and blues (F#,A,B,C#,C#,E) scales at the 2nd and 14th frets. Eddie mixes familiar Van Halenisms of tremolo-picking up one string in the opening measures and high-energy blues runs (bars 6 and 7. 14 and 15, and 25-27) with allusions to Billy Gibbons (semi-harmonics in bar 9), Ritchie Blackmore (open-string pull-off ostinatos in bars 11-13) and Jimmy Page (high pull-off sequence heard in bars 22 and 23).

In the closing free tempo cadenza, Ed adds a touch of Echoplex (tape echo) to the proceedings; again, depictive of early Van Halen live. Eddle refers to "Hot for Teacher" as "Beyond any boogie I've ever heard," and I'm inclined to agree with him.

—Wolf Marshall

## **MOUSE OF PAIN**

The intro of this song, reminiscent of Guns N' Roses' "Patience," features two rhythm guitars backing a simple harmonica melody, based on C pentatonic major (C,D,E,G,A). All harmonica parts have been transcribed here for quitar, The two rhythm guitars play essentially the same part, and are arranged for one guitar. The guitar on the left of the mix is an acoustic guitar and the one on the right is an electric recorded direct, which means it's plugged directly into the mixing console without the use of standard amplification. Both guitars are treated with very light chorusing. A lead guitar enters for the last eight bars of the intro, incorporating C pentatonic major as well as the C major scale (C.D.E.F. G,A,B), and, played over the Am chord, it creates the sound of A Aeolian (A.B.E. D.E.F.G)-the same notes as C major, but starting at a different point in the sequence. The same effect occurs when C pentatonic major is played over Am; this note sequence now creates the sound of A pentatonic minor (C pentatonic major=A pentatonic minor, starting from the 6th note (A) in the C pentatonic major scale).

Throughout the tune, most of the chords in the rhythm part are arpeggiated, with all notes allowed to ring as long as possible. The guitar solo begins with two guitars playing the same melody

one octave apart, and again the lines are based on C major, alluding to A Aeolian over the Am chords. The solo features a melodic approach, and begins with a line reminiscent of Ron Wood from his old Faces days. The rest of the solo is basically simple and is a good example of a well-constructed solo.

### I WISH IT WOULD RAIN DOWN

This Phil Collins tune opens with Eric Clapton playing slow phrases over the chord progression Ab-Ebadd9/G-Fm7, primarily incorporating the notes Ab, Bb, C,Eb,F, which are the notes found in both Ab pentatonic major and F pentatonic minor (F is the relative minor of Ab). As usual, Eric displays a great sense of melody, phrasing, and dynamics, as well as his signature one-of-akind vibrato. During the second verse, Enc adds little phrases in the gaps between Phil's vocal, and again, his masterful approach is apparent, utilizing space along with fast phrases, ending with a chilling vibrato going into the chorus. Over the bridge, Eric plays sixths (double-stops a sixth apart) to augment the chord movement, and this simple idea adds a lot to the overall sound. This song has no guitar solo section, so Eric builds up the guitar's role from this point on, playing more aggressively over the third verse and literally tearing it up on the outro. This is some of the best guitar playing I've heard Eric do in recent years, especially the phrases at 4:16-4:22 and 4:32-4:40 These phrases are fast, accurate, and full of soul, which are qualities you should strive for when playing through his part

The bass player on this tune is Pino Palladino, who gained notoriety for his great fretless playing on Paul Young's "Every Time You Go Away." Here he's playing fretless with an octave effect doubling the notes one octave lower, and as usual, he plays some incredible phrases

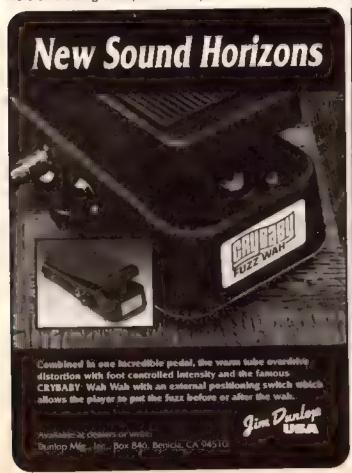
### TOY SOLDIER

This song features a lot of guitars, so an attempt has been made to include as many as possible in this transcription. The intro has an acoustic rhythm part shown in slashes, augmented by an electric rhythm part on the bottom system. The top system illustrates the two single-note guitars, which are playing in harmony, essentially thirds apart (fourths over the D chords). This little melody is based on the G major scale (G,A,B,C,D,E,F#), emphasizing G pentatonic major (G,A,B,D,E). Throughout the song, guitars drop in and out depending on the section, so watch for this

and keep track of each guitar part (acoustic rhythm, electric rhythm, etc.). Often, individual parts drop in to accent a rhythm or chord change, and these usually appear as boxed fills at the bottom of the page. The guitar solo section features the allusion of a key change to Brn, although the strength of the Brn tonality is not apparent until bar seven of this section. As the tonality skips between Brn and G, I've left this section in the same key as the rest of the song Vivian Campell's soloing is based primarily on the B blues scale (B,D,E,F,F#A), with occasional use of the 9th (C#), and during the outchorus he emphasizes straight G pentatonic major. From studying this song, it's apparent that Vivian has a firm handle on "traditional" blues/rock guitar, while displaying all the elements of the best of today's cutting edge players

## HANDS ALL OVER

This tune begins with dense guitars, one playing an eighthnote offbeat figure (Gtr. I), and another strumming chords with slight alterations (Gtr. II). Gtr. II is actually an arrangement of two guitars in this section. This D droning effect is used for most of the tune, with many of the parts doubled. Gtr II's melodic phrase before the verse section is based on D Mixolydian (D,E,F#,G,A, B,C) and definitely has an "Eastern" feel to it, accenting the 3rd (F#) and the 7th (C). The riff on the chord change to C/D-Dsus4, doubled one octave higher with a harmonizer, is also based on D Mixolydian, and the rhythm part here is hard to make out. This is followed by another thematic part that is reminiscent of U2 (Gtr. III). In the break section before the third verse, a guitar with a bizarre, thin-sounding EQ enters (Fill 1), and adds a weird, "Cricket"like sound. The other guitars play a variation on the main riff, Riff A. The song ends with a dense arrangement of three guitars playing different figures, all transcribed here. Kim Thayil's playing doesn't feature a lot of choos, as he focuses more on creating solid parts to fill up the tune.





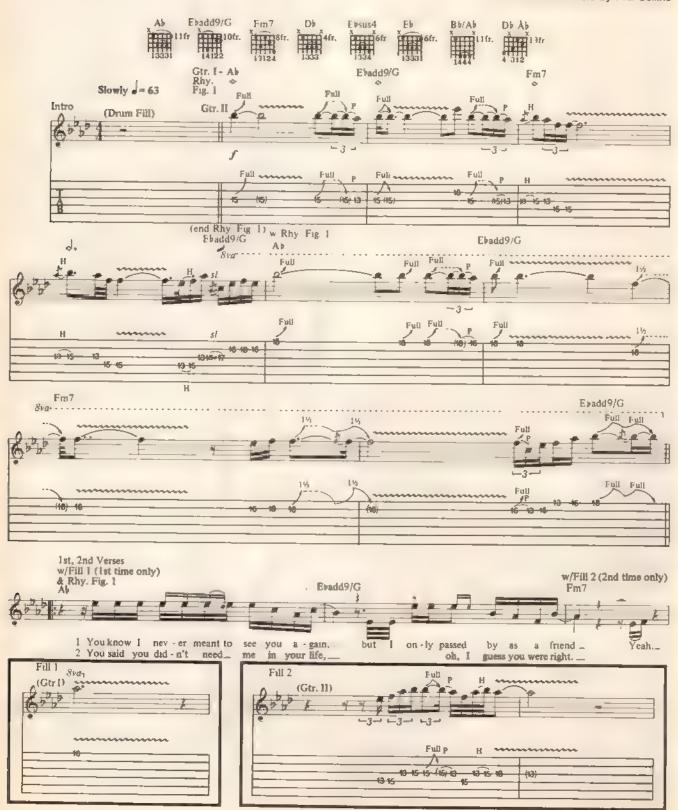


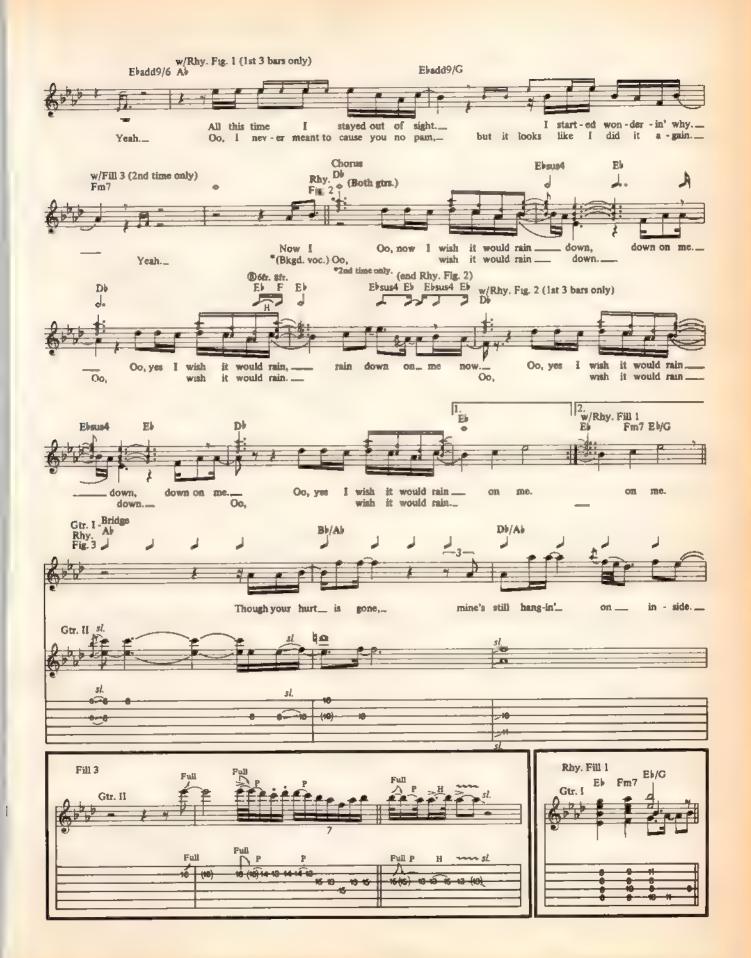
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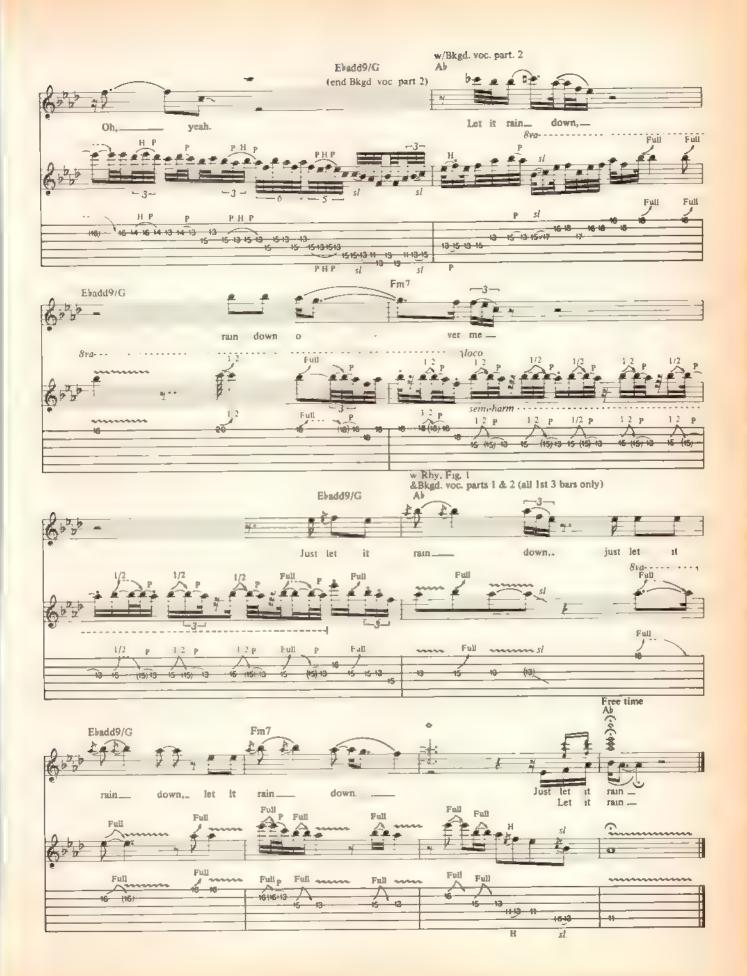












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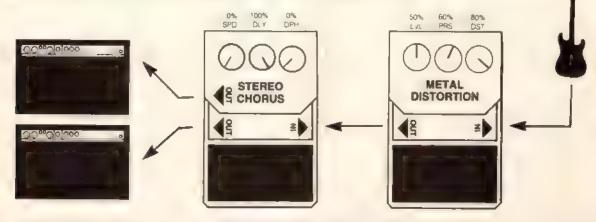
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# "HOT FOR TEACHER" VAN HALEN BY ERIC Mangum

t's been talked about, raved about, pondered, analyzed, and most everyone has tried to get it: Eddie Van Halen's "Brown Sound." To get a close approximation of the "brown sound," you'll need a metal distortion, with the drive at about full, but backed off just a bit. Set the tone (or presence) a little past halfway. Set the level just a little

hotter than the clean sound, to get the proper punch when kicking in the distortion for the chorus parts. The 1984 album seemed to have a bigger, wider sound than preceding albums, and part of that reason may have been a stereo chorus. Set up the chorus as shown The speed and depth are off and the delay set to full for a spacious sound

with a very small amount of modulation. Use this set-up as a starting point and experiment with the distortion, presence and delay knobs. Also, check the Sound FX article on Greg Howe in the June issue. This is another variation of Edward's sound, but the two are quite similar. Good luck!







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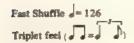


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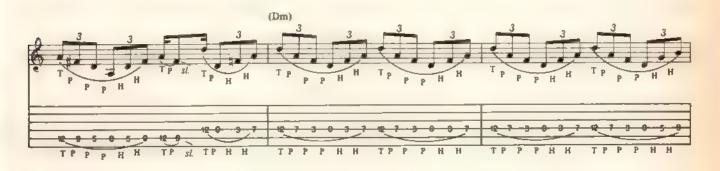
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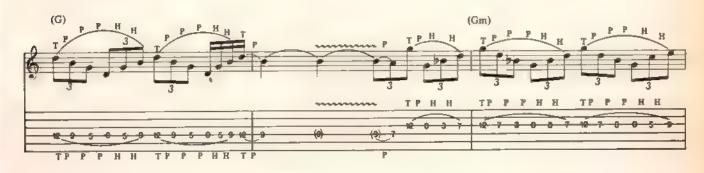
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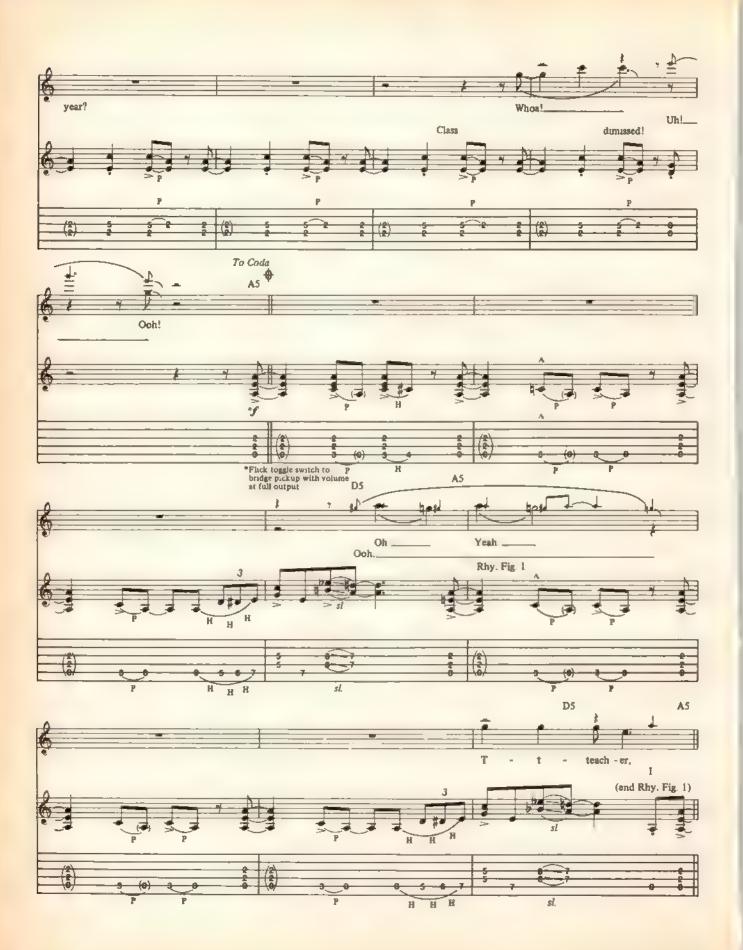


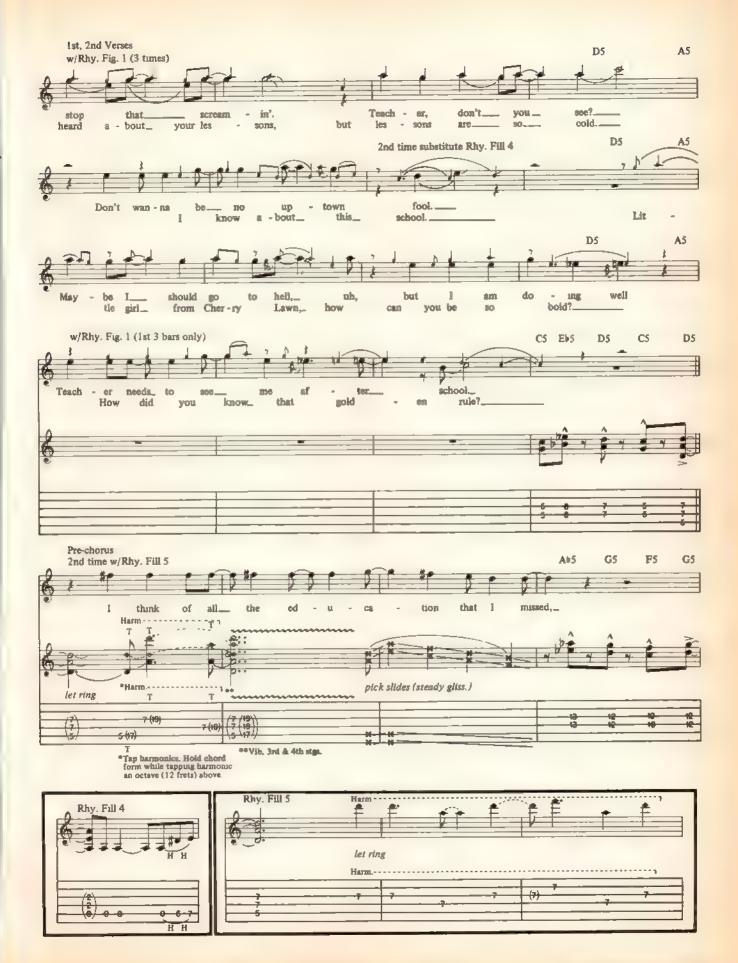


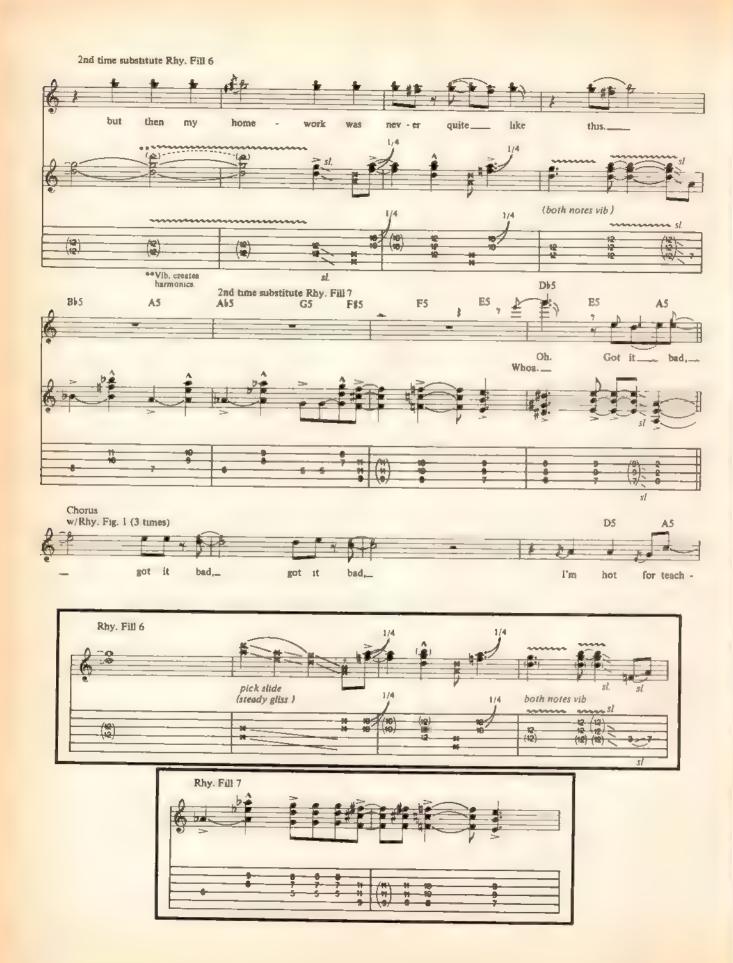


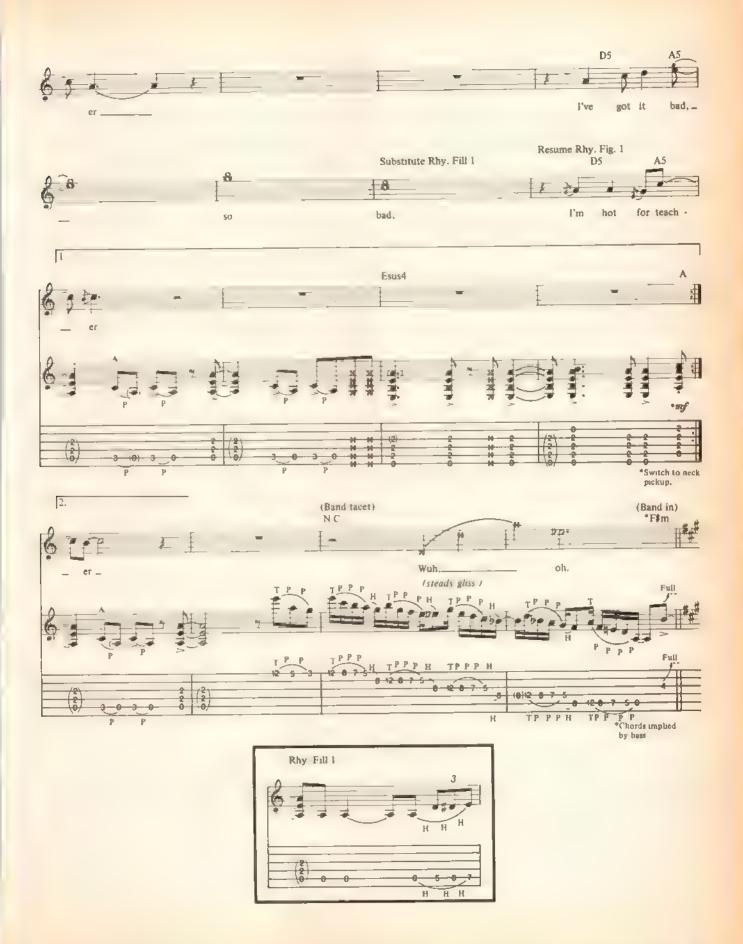


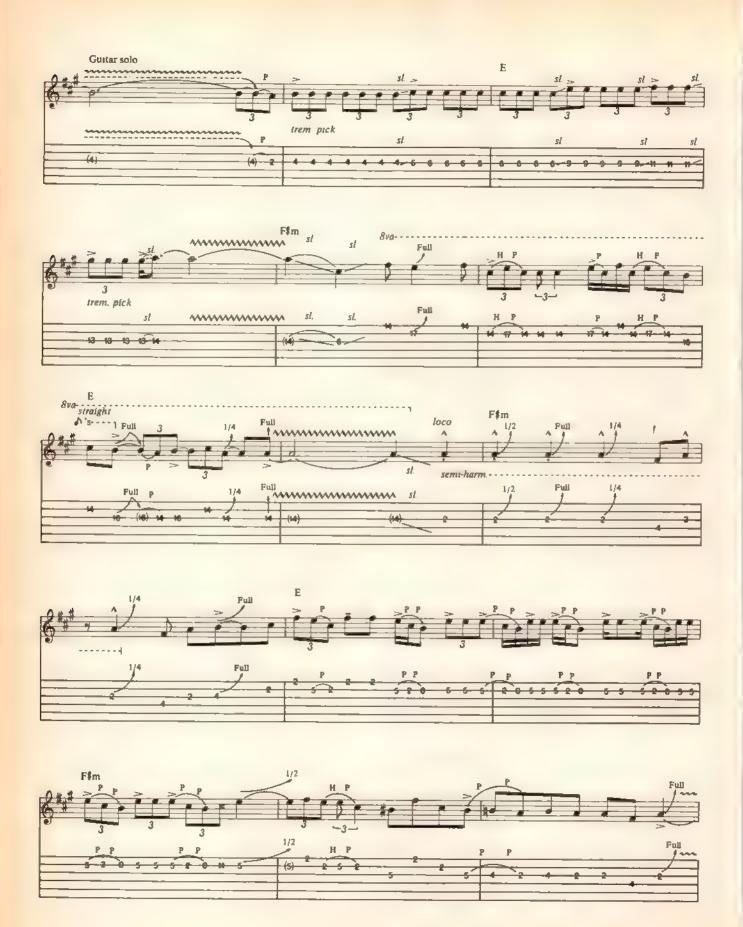




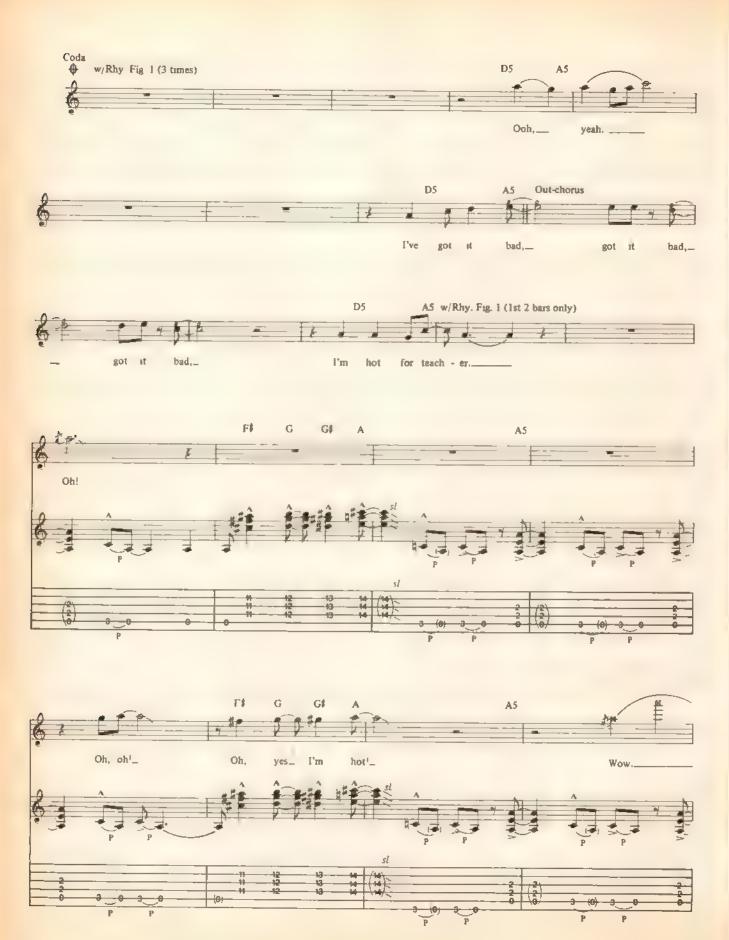


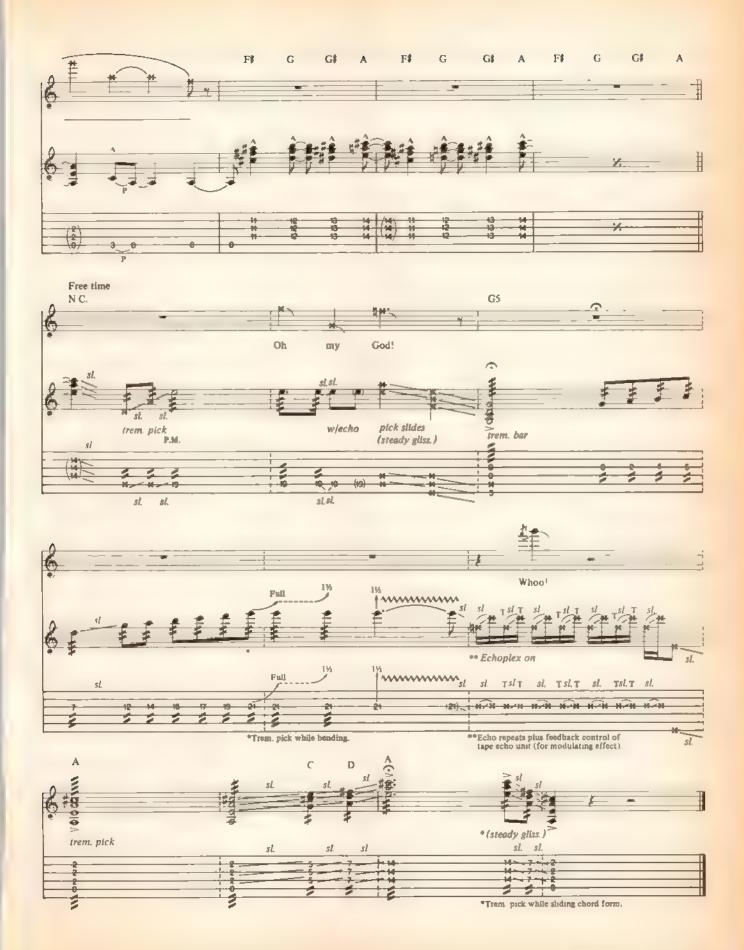












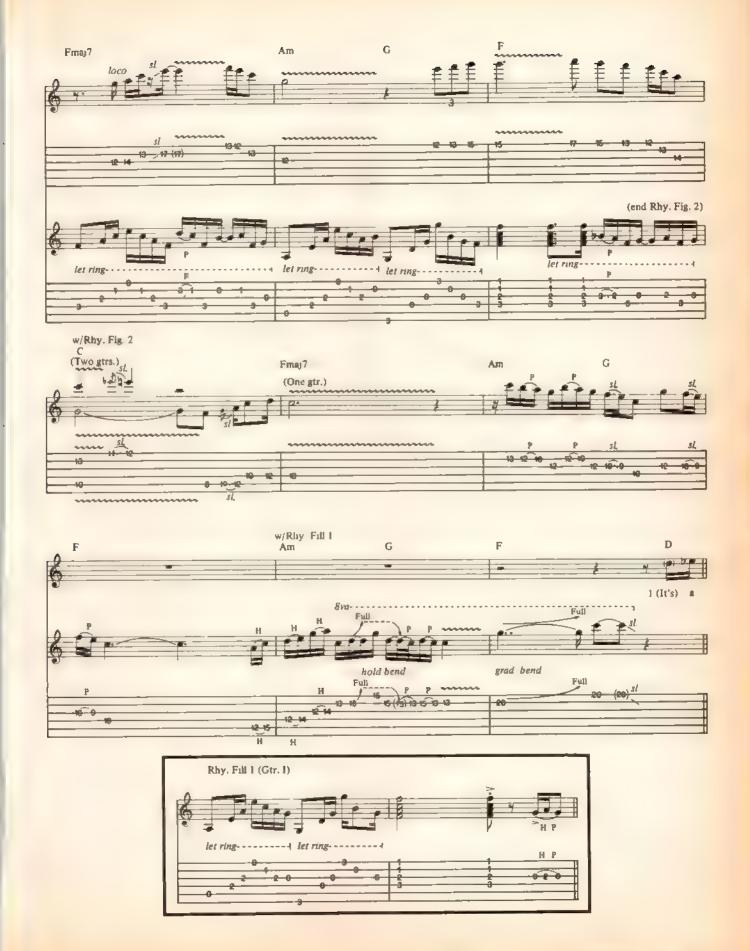
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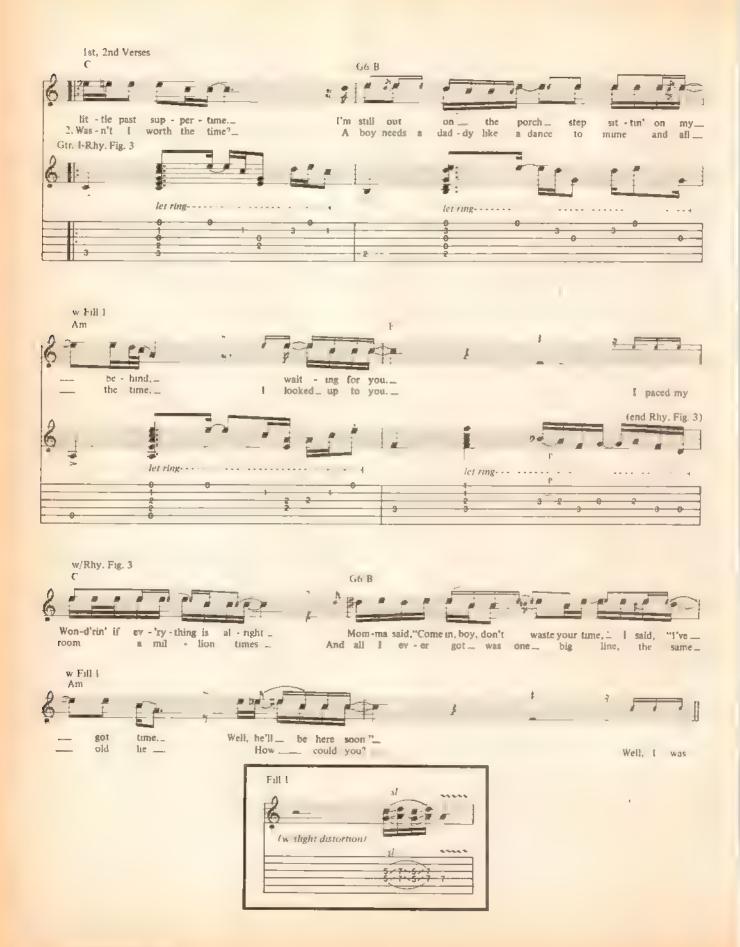
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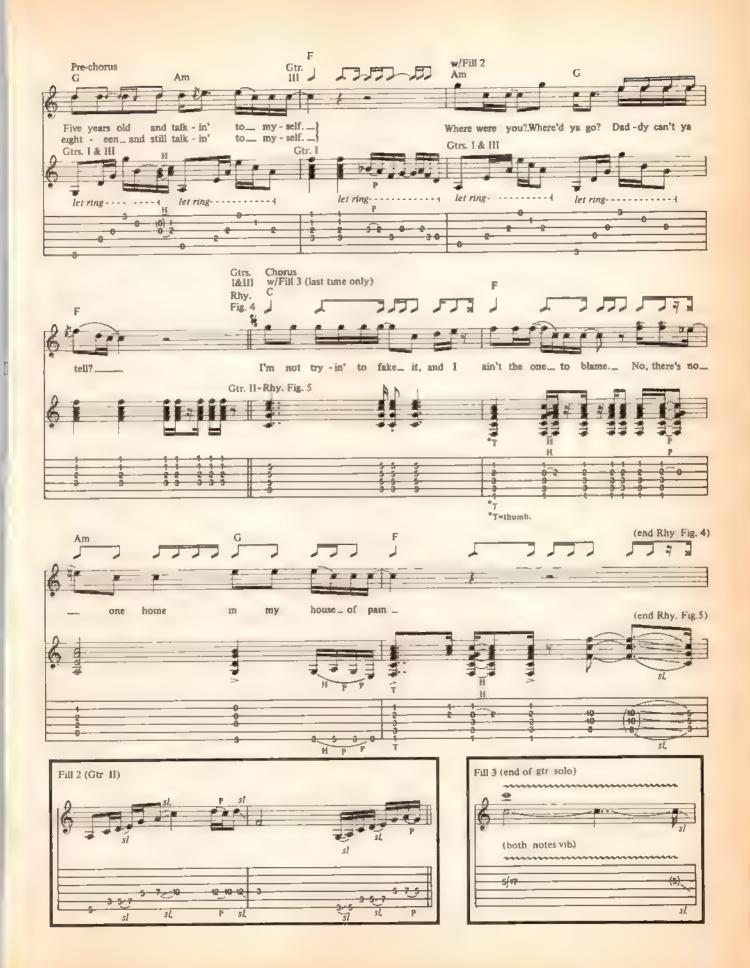


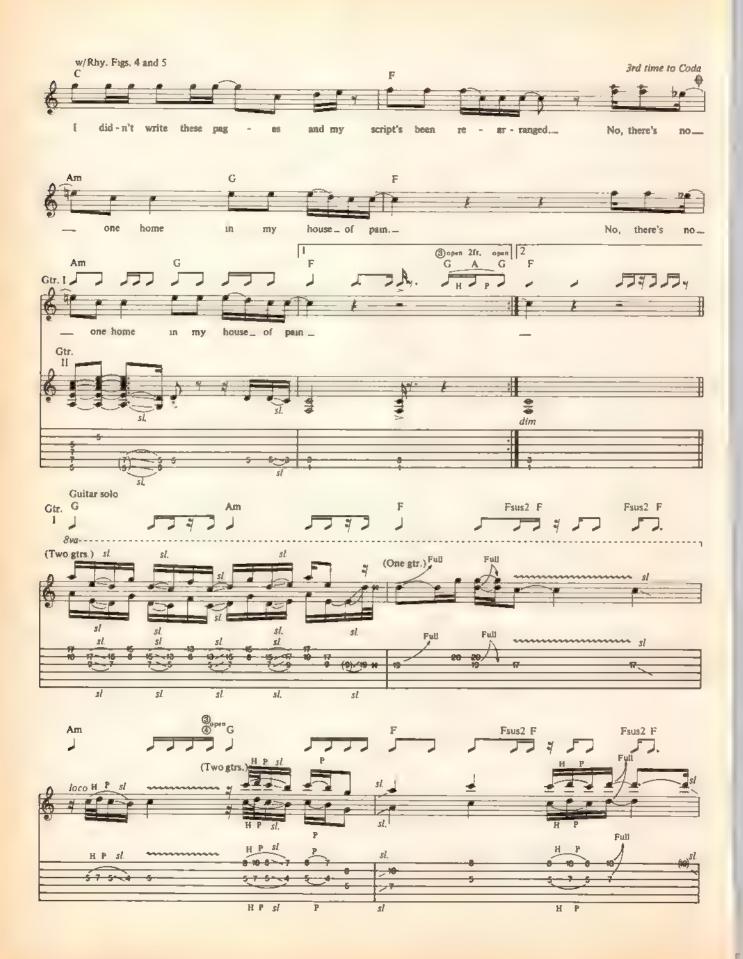


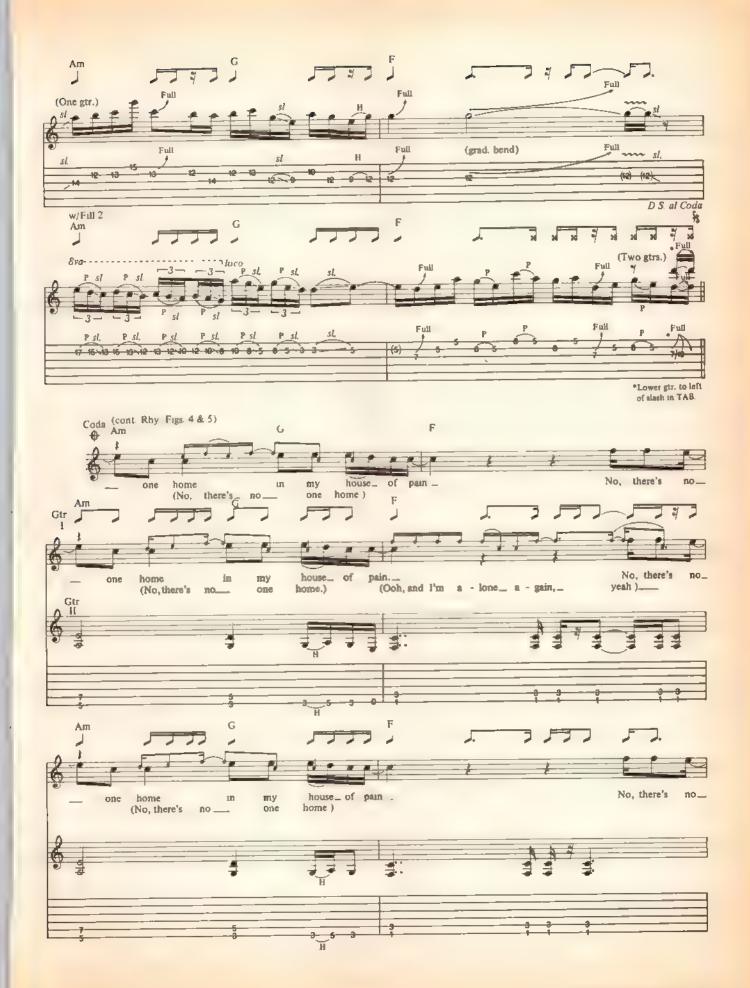
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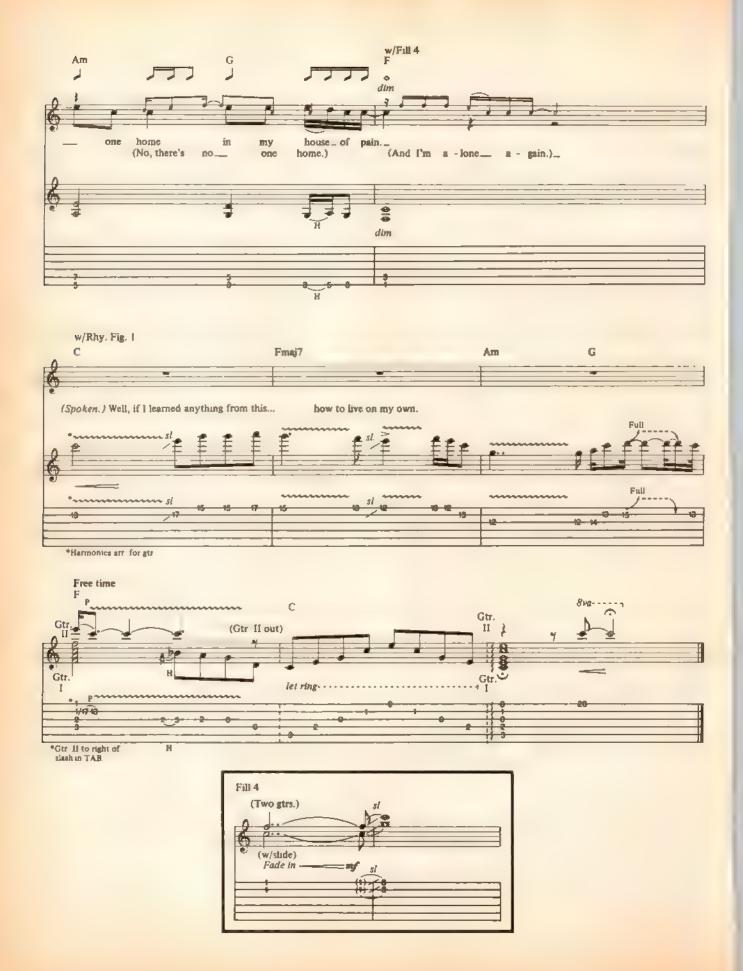




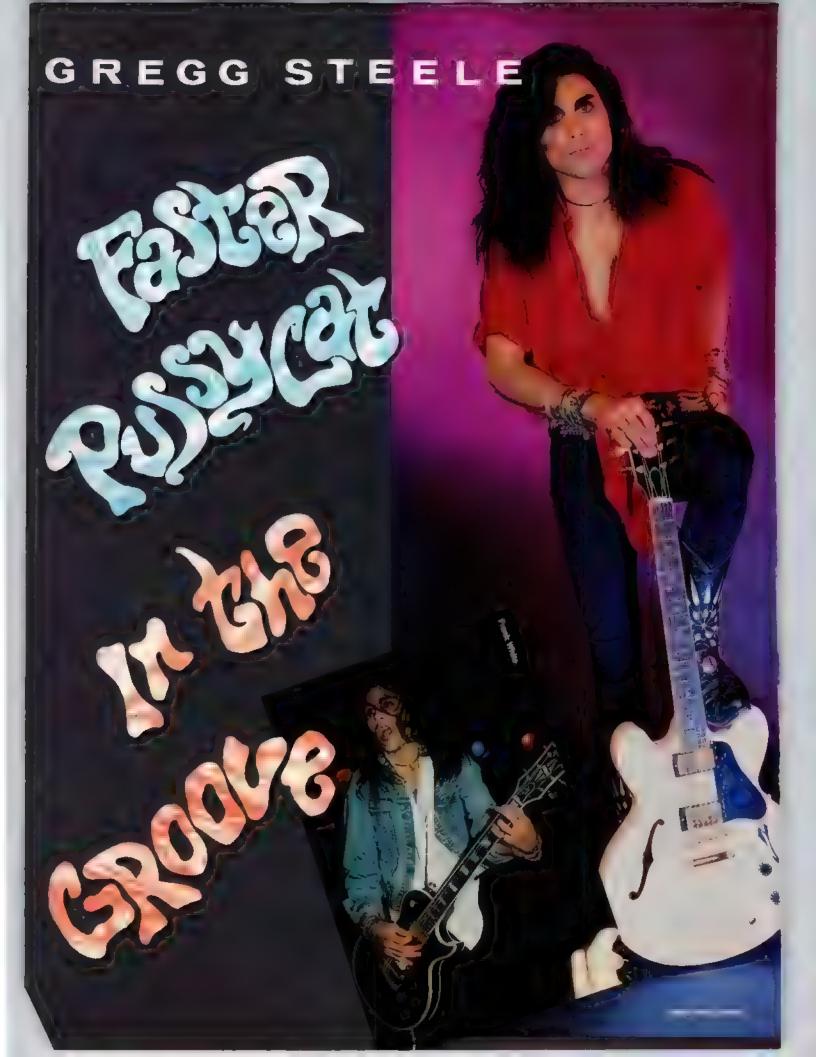


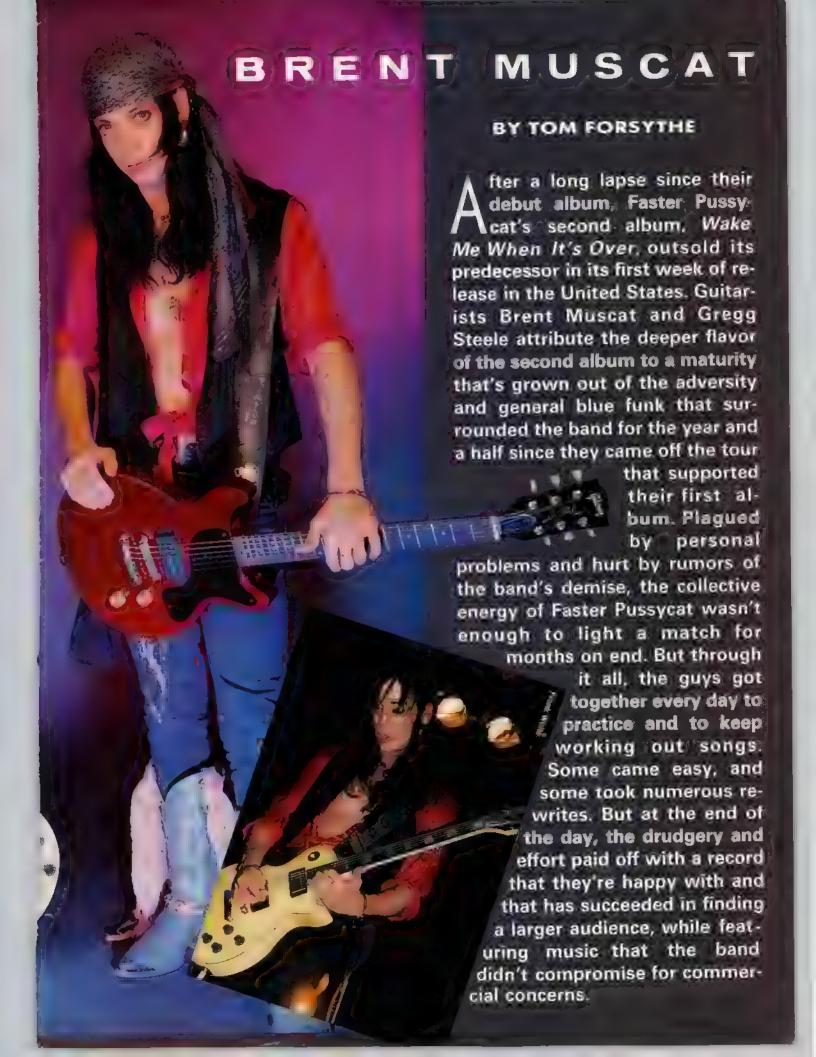












### **GREGG STEELE & BRENT MUSCAT: FASTER PUSSYCAT**

Why did it take so long to get to the second album?

GREGG: We couldn't find a producer We were going through personal problems. People in the band were doing things they shouldn't have been doing BRENT. Then we started to hear horrible rumors about us getting dropped from the record label, people telling us we're no good. Then we had producers walk out on us, saying they couldn't work with us GREGG: That came about because there was just a bad vibe around us. We were bummed out and they expected us to be bright and cheery all the time. How long did it take to record the new album?

GREGG: It took us two months of actual recording and a couple of weeks to mix We had been practicing, actual studio sessions, for about a year.

BRENT. A year and a half. And we did two weeks of preproduction

When did you write the songs?

GREGG. A couple of songs we recorded before touring for the first album. We wrote some songs on the road but none of them stuck

BRENT: When we came back from the tour we wrote the rest of the songs. We really busted our asses writing

GREGG: It was a year and a half of frustration and boredom

BRENT: We were really hard on our singer

We made him rewrite and rewrite

Did you play live at all during that time? GREGG: We played a Valentine's Day show at the Roxy. We'd been home for a year already

BRENT We wanted to show people that we were still around and that we had kick-ass new songs. We ended up playing all the new songs during the show. It was a good way to get feedback.

GREGG: That was the advantage of the first album. We played them a lot live, which helped us get tighter for the record. After the Roxy show we changed a few things. We added a couple of songs How did you finally choose your producer?

GREGG: The good thing about John Jenson is that he liked the songs the way they were

BRENT. That's why we went with him We met with three or four other producers, who were all big in the heavy metal world. They all contradicted each other on which songs they liked

GREGG: John came out to see us at the Roxy and saw that we'd improved immensely since the first album. We sat down and talked, and since we all liked each other, we decided to work together

Some of the songs are at a medium tempo; how did you decide to go with that?

GREGG: The tempo has to fit the groove. It's probably slower than the songs would be live

BRENT: We've never been a band to play super fast songs. We like to take our time with every one. Someone described music as like having sex: You do it fast and get it over with or you can get into it and make it groove

GREGG: Our audience is going to have to expect the unexpected. Every album is going to be different. The next album is going to be even more different

BRENT: The next album might be fast Whatever we're into at the time, we go with GREGG. A lot of the stuff on this album we were trying to do on the first album, but we weren't ready to play it then. It took a year and a half of practicing to get it down

Was there any kind of concept or purpose to the album?

GREGG: We were just looking for a groove. Before the first album we grooved a lot in clubs, but that didn't come across on the album. On the new album, we consciously did that. We're playing befter as a band

BRENT: It's not for me to say that I'm playing better, but I'm hearing from everyone that we're immensely better. I can put on both records and see a big difference I think we've grown up a lot We have a lot more depth and feeling to the music and the lyrics. Our influences are broader than they were I love a lot of blues and r&b

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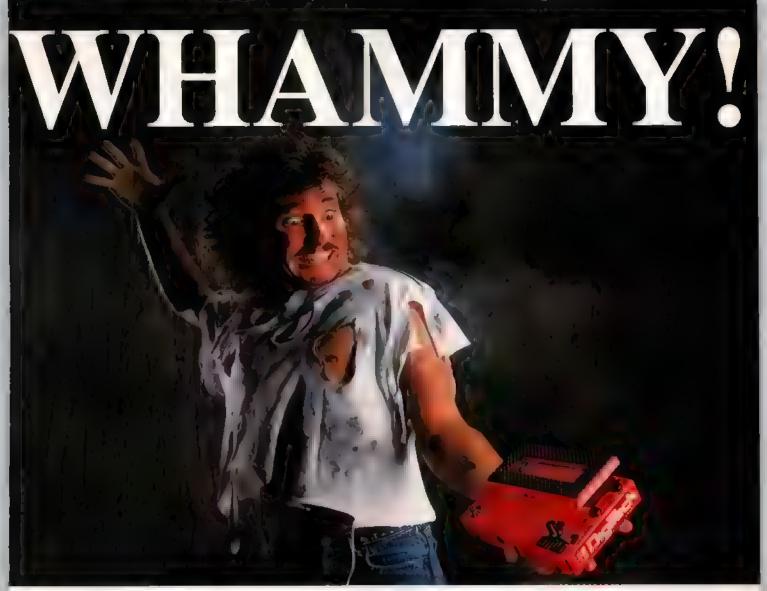
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# IN THE GROOVE

GREGG: We like funk. You may not hear it much in the music, but maybe in a couple of years it'll be more pronounced. Even rap has a lot of groove to it. I don't listen to much new music Most of it is generic and plain.

BRENT: A lot of metal bands are influenced by other metal bands; we're different because we listen to funk. I'm listening to Bootsy Collins' bass lines, and putting them on guitar, I listen to Parliament and George Clinton. Lots of people don't check out who influenced the guys who influenced them. People say they're influenced by the Stones or Aerosmith. Steve Tyler and Mick Jagger were influenced by James Brown and Muddy Waters, so we check that out

Who's playing the slide guitar? GREGG: I did. The song didn't have slide on it when we recorded it, but afterward, I was fooling around with the slide and the producer said, "Why don't you put some slide in?" So I did, and it turned out great

What was the most different guitar playing you did on the album?

GREGG: The slide guitar was pretty different. Some of the leads are different from the first album

BRENT: I guess using the talk box. I've done it on demos, but not on record. I really liked the way Peter Frampton and

Joe Perry used the talk box. Not a lot of people are using it these days, although it's coming back. Also, on "Arizona Indian Doll," I play some percussion, which I was excited about. Like Gregg said, we tried to make our leads pretty different. Gregg plays downbeats and I play on upbeats. That's just our style Sometimes I'll play the higher, cleaner stuff and Gregg will hold a fat bottom. Sometimes I'll be doing a little guitar piece and he'll be doing a counter rhythm. We try to do that a lot. We play a lot of octaves.

GREGG: On this album we did some harmony, like on "Arizona Indian Doll." We haven't done much sitting down and working out harmony lines together. But since we've been rehearsing for a year and a half, it ends up working out

BRENT: We didn't go to school for quitar, so we're not very technical; we play by ear When we know terms, it's because a producer will hear something we're doing and tell us what it's called

Do you write together?

GREGG: "Ain't No Way Around It" was done with both of us sitting down and writing together. A lot of songs come from one or the other of us as just something real basic. Then, since we practice every day, we'll all work on it and get it into final shape for a song

BRENT: It's neat. I'll have a riff and I

won't be able to think of anything else But I'll call Gregg over and he'll have a whole new look on it. His mind picks up something, and I'll be wondering why I didn't think of that Then we'll start working back and forth until we come up with a great song

How do you come up with riffs?

GREGG: The best way for me is to come back to the guitar after not playing for a week That's when I'll come up with the most new stuff. When I practice all the time nothing comes out. Sometimes I'll come up with a riff when I hear a beat from the drummer, and I'll just work from that BRENT: "Pulling Weeds" came about when I spaced out the rehearsal time Rehearsal was at three, but I thought it was eleven, so I came early and set up with an SPX-90, which started to come out with some weird sounds. It inspired me, and I started writing. By the time the other guys came to rehearsal, I pretty much had the parts together

GREGG: My girlfriend likes to hear me play acoustic guitar, so when she asked me, I played. She fell asleep, I wrote "House of Pain" on the acoustic and recorded it on my 4-track. It took Taime (Downey, the singer) about a year to write the lyrics because it was a really

touchy subject for him

How did you get into "Metal Years?" GREGG: Penelope Spheeris, who directed it, knew us and asked us to be in it BRENT: A lot of that is who you know,

and getting the break

Do you like the way you came across? BRENT: It was a good representation of the way we were then. We're still playing with a blues influence. But we're a lot

more grown up now GREGG: We're trying to capture that same kind of freeze frame of what we were at a certain time on each of the albums. The first album isn't the greatest, but it was us then. This album is us now, BRENT: We're always trying to capture a live feel that indicates where we are as a

band. It's really important to capture the

energy in the studio

GREGG: Bands with longevity, like the Stones, you can hear when they went through their Country trip and their Disco trip, and that's cool. Now, bands keep putting out the same album

BRENT: Rock music is real safe. They have pretty sing-along choruses, but

they don't say anything GREGG: When we were on the road, a

lot of people hated us, but the people who liked us, really liked us, and that's the way we want it

How does it make you feel that blues and rock are mainstream music now?

GREGG: I think it's cool, but I hope we get credit for bringing blues influences back. Two or three years ago, it was Van





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# GREGG STEELE & BRENT MUSCAT: FASTER PUSSYCAT



Halen-sounding bands. Now it's us and L.A. Guns, Guns N' Roses and Jet Boy BRENT: We had our album out at the same time as Guns N' Roses, but when a band like that has so much success, it overshadows everyone else, but of course I hope we get some credit, too one thing I like in that an auxiliary that

One thing I like is that on our first album you'll hear songs that are the stuff we were playing, songs with a blues and punk influence. We got signed on our music. We didn't play a certain kind of music because we thought it would get us signed

GREGG: I just never want to be a safe mainstream band

How did you record the album?

GREGG We'd record the drums and bass and then lay the guitars on. We ended up using four different studios to get the sounds right. We used one place to get a good drum sound, then another studio to get a guitar sound. We used the studio where War and Stevie Wonder used to record. I ended up recording some of my guitar there in a studio kitchen because that had the best sound

What equipment were you using? GREGG: I had a Soldano amp. And I used a modified Marshall amp with a 75-watt cabinet. I used my standard Les Paul guitar with a Jeff Beck-type pickup BRENT: I used modified 100 watt Marshall heads. I used vintage cabinets. I used a Les Paul with Seymour Duncan pickups We both used a couple of Strats, too. GREGG: A lot of times we'd use the

GREGG: A lot of times we'd use the Soldano amp for a rhythm track and

then I'd use the Marshall amp to double the rhythm, and then we'd mix them together

BRENT: I also used a guitar from Jim Tyler, one of the hottest guitar makers around, who makes a Strat-type guitar GREGG: "House of Pain" has six different guitars. There's a lot of stuff that doesn't come out in the mix. There's some T-bar in it

BRENT: As far as effects, we use an Octave Slider and a Cry Baby. We like to stick with vintage sounds

What does guitar mean to you?

GREGG: It's my creative expression. To me, playing guitar is creative when I'm writing a song

BRENT: It's great communication. People call us crying after hearing "House of Pain." We made the same person laugh on the first album. I don't want to sound too artsy, but it is an art form

What is the most important element of playing rock 'n' roll?

BRENT. Groove

GREGG: Attitude. Going out there and saying, if you don't like it, it doesn't matter BRENT: Like the Sex Pistols. They had a great attitude. I'm not sure if they had a great groove But they went out and did it GREGG: Our attitude is basically shoving our music in people's faces and daring them to like it. At many shows, people in the audience would throw stuff because they didn't like us. But we surprised them because we'd jump down and hit them right back. There's no

screen up there. It's not a movie BRENT. I'd jump down in the audience and hit people in the head with my guitar GREGG: It's not like we're Tiffany or some pop group. We're a rock 'n' roll. band, so we're not going to take any crap from people who wouldn't listen to us because all they wanted was the headliner BRENT. A lot of the audiences were intimidated by us, because we weren't what they expected But when we were on the David Lee Roth tour, the audiences really loved us. By then we were really seasoned, too. We digone out and opened for bands like Ace Frehley, Alice Cooper and Motorhead. We'd gone through some hell, but we stayed onstage and went for it

Who was the most fun to tour with? GREGG: Two people: First, Alice Coo-

per was great to tour with, because he's really nice. I idolized the guy when I was a kid. I had his posters all over my wall. To meet him and find out he's a really nice guy is great. As far as getting the best audiences and the best show it's gotta be David Lee Roth. His stage setup is so big that it left us a lot of room for our own set up. And the audience was

more our kind of audience

BRENT: The first time we played with Roth it was down in Florida. We came onstage in front of 20,000 screaming kids GREGG: By the time we played with Roth the album had been out nine months and we were getting known so the audience was into us. Also, on our nights off we'd go and pack out clubs When we first toured, the clubs would be almost empty, so we were happy to see full clubs. We're doing it the way bands did it when we were growing up They didn't have MTV and they really didn't get on the radio. They just toured That's the way Kiss, Aerosmith and Nugent built up their followings. They toured

Do either of you have a favorite song on the album?

BRENT: My favorite slow song is "House of Pain." I like "Pulling Weeds," because it's funky. I like "Little Dove," because it's freaky and has psycho chords. It's nasty GREGG: I can answer that in a year when we've played them every night. Right now, "House of Pain" stands out as a great song.

Is there a message to the readers?

GREGG: I just say, stick to what you re doing. Don't get sidetracked by what you think you should be doing. I know guys who'll play anything just to get signed, but you have to know that you'll be touring and playing the music every night, so you'd better like what you're playing \*\*



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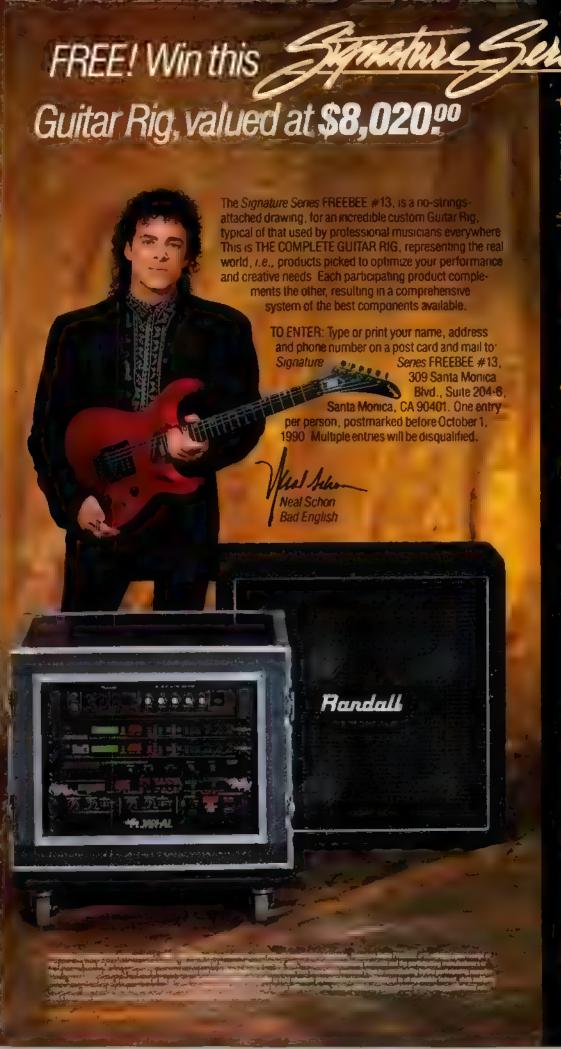
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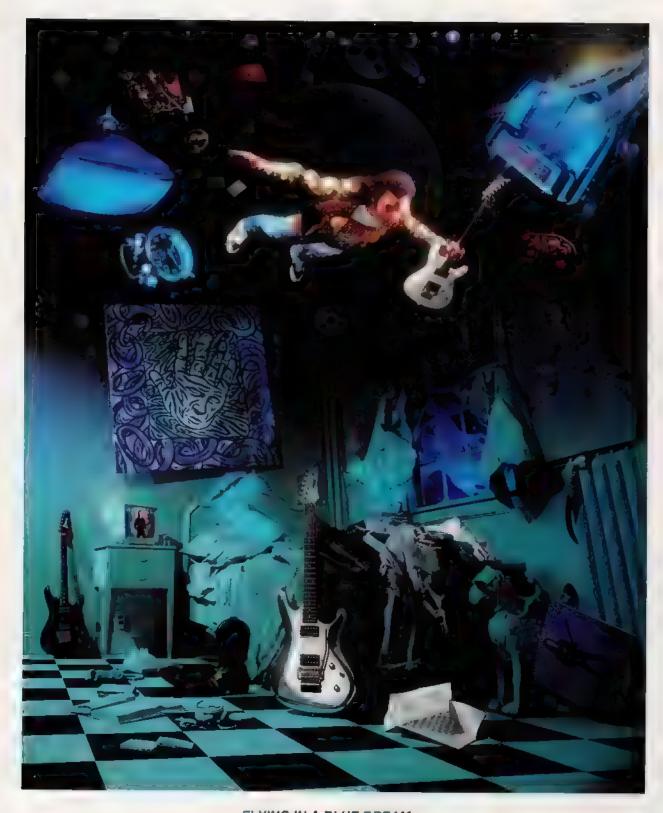
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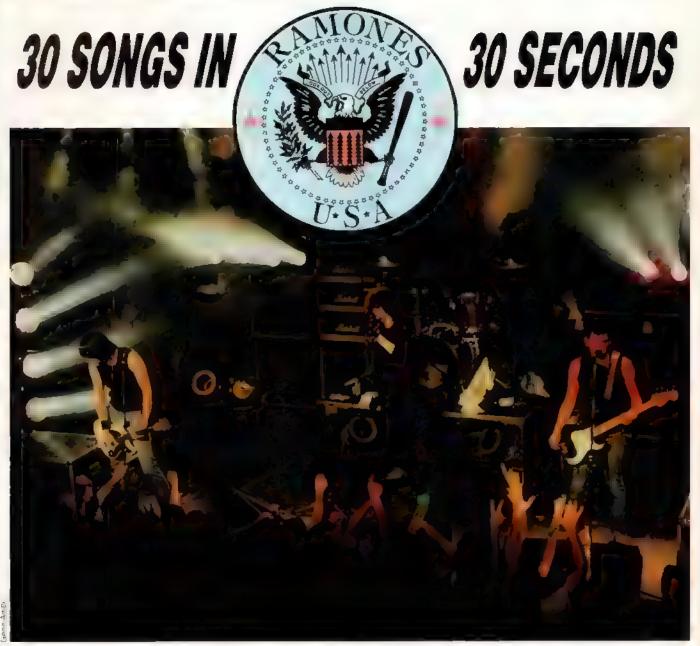
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The Ramones, the undisputed godfathers of Punk and major catalysts in the evolution of heavy metal, grew out of the fertile early '70s New York rock scene that represented the cutting edge of alternative new music. It was a wild scene. Just traveling between Max's Kansas City (where Blondie Debbie Harry was waitressing) and CBGB insured a look at bands that would eventually become at least legendary, if not rich and famous, including the outrageous New York Dolls (featuring David Johanssen, currently known as Buster Poindexter), transvestite rocker Wayne County, the Dictators (featuring Handsome Dick Manitoba), Julilard-trained Richard Hell, and his band, the Voidoids (featuring drummer Marc Bell, who would later replace original Ramones' skinsman Tommy Ramone

to become Marky Ramone), Tom Verlaine (Television), as well as future superstars like Blondie, Talking Heads and Patti Smith. The Ramones combined the influences of the Kinks, the Who and other British Invasion bands, along with Alice Cooper, Gene Vincent, the Beach Boys, Iggy and the Stooges, David Bowie, Slade, and the MC5, to name a few; all bands committed to the power of the rock 'n' roll attitude, regardless of stylistic differences. Singer Joey Ramone says the group grew out of boredom and frustration with the pop scene in 1974; they were rebelling against the advent of "progressive rock," trying to bring back the raw energy of pure, unadulterated rock 'n' roll. And who better than four guys just out of Forest Hills High, Queens, NY?

BYANDYALEDORT

# GUITAR IN THE 90'S

All Ramones songs have one thing in common barre chords pounded on relentlessly by Johnny Ramone, usually within a I-IV-V chord progression with little variation. Another constant is that the songs are real short; They didn't break the three minute mark until their fourth album Road to Ruin (1978), and anything over two and a half minutes would be like a rock opera to them. All the songs are right to the point, nailed straight through without any room for meandering (or guitar solos, for the

most part) Let's first look at some examples from some of their simplest songs "Blitzkrieg Bop and "Beat on the Brat," from their first a:burn, Ramones (1976) and "I Wanna Be Sedated," from Road to Ruin. all feature a very basic use of the I-IV-V progression On "Blitzkrieg Bop," Johnny uses all downstrokes, pounding out a thick, single-tracked rhythm part. (I=A, IV=D, V=E). See Staff 1. On the bridge, the progression is IV-I-IV-I, with brief use of the ii chord (Bm), which sounds like a revelation in light of the harmonic simplicity. On "Beat on the Brat" and "I Wanna Be Sedated," Johnny uses an alternating non-mute/mute strum to accentuate the downbeats and to create tension in the release of the second half of the verses. When things are this simple, the slightest variations in dynamics have an immediate and powerful effect on the music. See Staffs 2 and 3. "Beat on the Brat" is a I-IV-V in B (B-E-F#) and "I Wanna Be Sedated" is a I-IV-V in E (E-A-B). Some other real simple songs are "Rockaway Beach" (from 1977's Rocket to Russia) and "Rock 'n' Roll High School," (originally heard on the soundtrack to the 1979 Roger Corman cult film of the same name), which both sound like the Beach Boys, Queens style. See Staffs 4 and 5. By the time the Ramones recorded "Rockaway Beach," Johnny was double and triple-tracking his rhythm guitar parts, laying the same part on top of itself to create a thick wall of sound. This has become standard practice for thrash metal bands like Metallica, Anthrax and Megadeth. On "Rock 'n' Roll High School," Johnny overdubbed a slightly different rhythm part to create a little counterpoint (but not too much). See Staff 5a. This guitar has a much cleaner tone, cutting through the mix. The main part is again played with all downstrokes, which may take some practice at this tempo. Johnny's most developed "chop" is his right wrist, as he's able to pick strong, precise eighthnotes at any tempo till the sun comes Both of these songs have a distinct 50's and early 60's feel to them, which is a sound the Ramones like to



use within their own bombastic context.

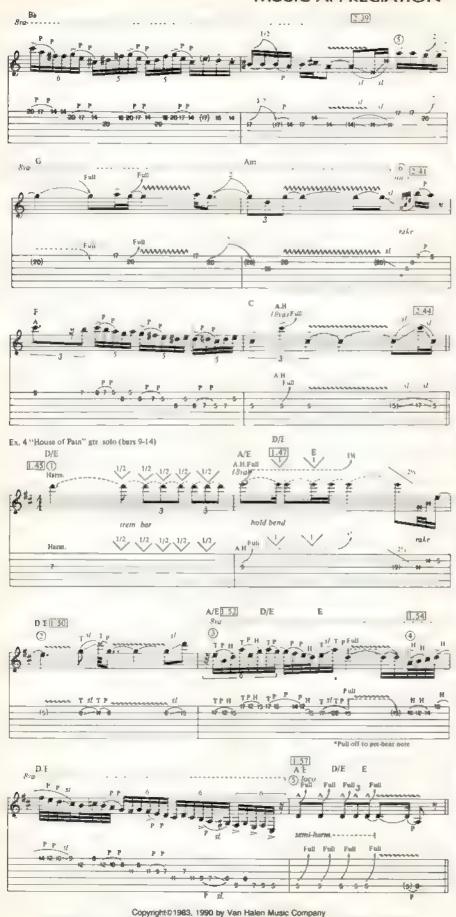
# MUSIC APPRECIATION

Continued from Poster contours of an early hero. Allan Holdsworth This passage, at 2:29 is typically set in A Dorian (A,B,C,D,E,F#,G) but against the background root note of F(natural) strengthens an "outside" jazz impression with its dissonant boldness Wide string bending and related high-energy blues mutations are givens in Ed's playing. Here, at 2:33, note bends of a fourth (21/2 steps-E to A), major thirds (2 steps) and wide vibrato mixed with half and whole-step bending-a definitive sample of these techniques in context. Note also his characteristic blurring of major and minor sounds when working out of a pentatonic and blues scale framework. Both C# (major third) and C(natural) (minor third) are found. 4) Wide interval patterns, and particularly the sort which place entire triads on one string, played with the left hand stretching (no tap-ons) for the notes, are sounds associated with Van Halen's guitar modernism since the first Lp (for example, the difficult opening break of the "Ice Cream Man" solo). This episode, at 2.35, alludes to a classic section of "Eruption" (2nd phrase--middle) by virtue of its F# diminished (F#,A,C) and C# diminished (C#,E,G) triads on the first and second strings, respectively, and the similarly effortless execution of the technique. Ed adds D# and F(natural) to the repeating C# diminished riffs to "take it out" further. 5) Wide string bending in the standard A minor pentatonic "blues box" (17th position) is a familiar Van Halen touch. Here at 2:39, the bends add a ninth to the melody (G bent to B: 2 steps) instead of the more common A root. But, Ed is hardly common. The fiery blues mood of this segment recalls the second half of his unforgettable "You Really Got Me" solo. 6) This passage yields a distinctive mix of A Dorian and A blues (A.C,D,D#,E,G). This is a frequent Van Halen melodic combination found in countless solos throughout his career Ed's scale combining never sounds calculated, contrived or cliché, but rather reflects his intuitive grasp of melody and rhythmic placement. This phrase, at 2:41, has that curious attribute found in so many of his landmark solos ("Little Dreamer" comes to mind) and shared by some of the greatest improvisors in music history-that of falling down the stairs and landing on your feet

See Example 3
Different but equally essential elements appear in the "House of Pain" guitar solo. This passage (Ex 4)—from the middle section of the solo (played over a very idiomatic shuffle groove)—is an excerpt which captures many of the most salient aspects of Ed's improvisational style. The points are numerous



## MUSIC APPRECIATION



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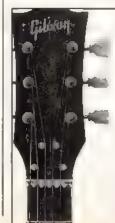


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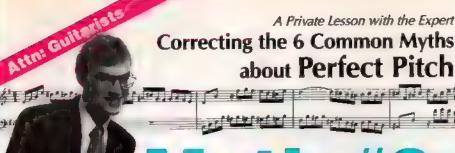
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# MUSIC APPRECIATION

Continued from Page 90

and noteworthy. 1) Varied use of harmonics and tremolo bar. An open harmonic is whanged in time in bar 9 (1:45) and an artificial pinch harmonic (pickedge type) is bent manually and held while articulated with the bar-two trademark Van Halenisms. 2) What could be more Van Halenistic than tapons with the pick hand? Since Van Halen, this technique has become imbedded in the core of rock guitar history, indeed overall guitar history. Here, at 1.50, Eddie first embellishes the phrase with a tapped slide and then works the tap-on finger into 3) a tricky doubletimed phrase creating the impression of a six-fingered left hand: 1:52. 4) This long meandering line, at 1:52, is a perfect example of Ed's mixed-mode melodic decisions. When improvising, he frequently blends a variety of different diatonic references in a very free and spontaneous manner. The use of C(natural) and C#, G(natural) and G# throughout the phrase suggests no specific modal hierarchy, but rather a combination of E Dorian (with C#), E Aeolian (C(natural)), and E Mixolydian (G#) over the background D major triad over an E pedal. 5) The line concludes with a gutsy, Billy Gibbons-inspired set of low bends at 1:57. This measure provides a well-contrasting thematic closure to the phrase begun at 1:52. It is delivered with a blues-based rhythmic conviction emphasized by Ed's choppy phrasing, accented semi-harmonics and elusive simplicity-the sonic equivalent of making an inescapable point and driving it home See Example 4

1984 was both the beginning and the end of Van Halen. It was phase one of the adventures of Donn (Landee, engineer: the "fifth member") and Ed; the start of doing it "Ed's way." Tracked and mixed at 5150 (Van Halen's home 16track studio), it marks the first step towards his hands-on involvement with all aspects of record production and the first alimpse of the future of Van Halen But it was also the last album, the last tour and the last year of Van Halen with its original lineup. David Lee Roth departed and formed his super-group/rock circus shortly thereafter. Eddie, Al and Mike resurfaced in 1986 with Sammy Hagar as lead vocalist and continued to expound on the hybrid power rock/pop direction begun in and with 1984 🖛



Malibu-based contributing editor Wolf Marshall is the pre-eminent rock gultar player/transcriber/educator He now transcribes exclusively through Cherry Lane Music.

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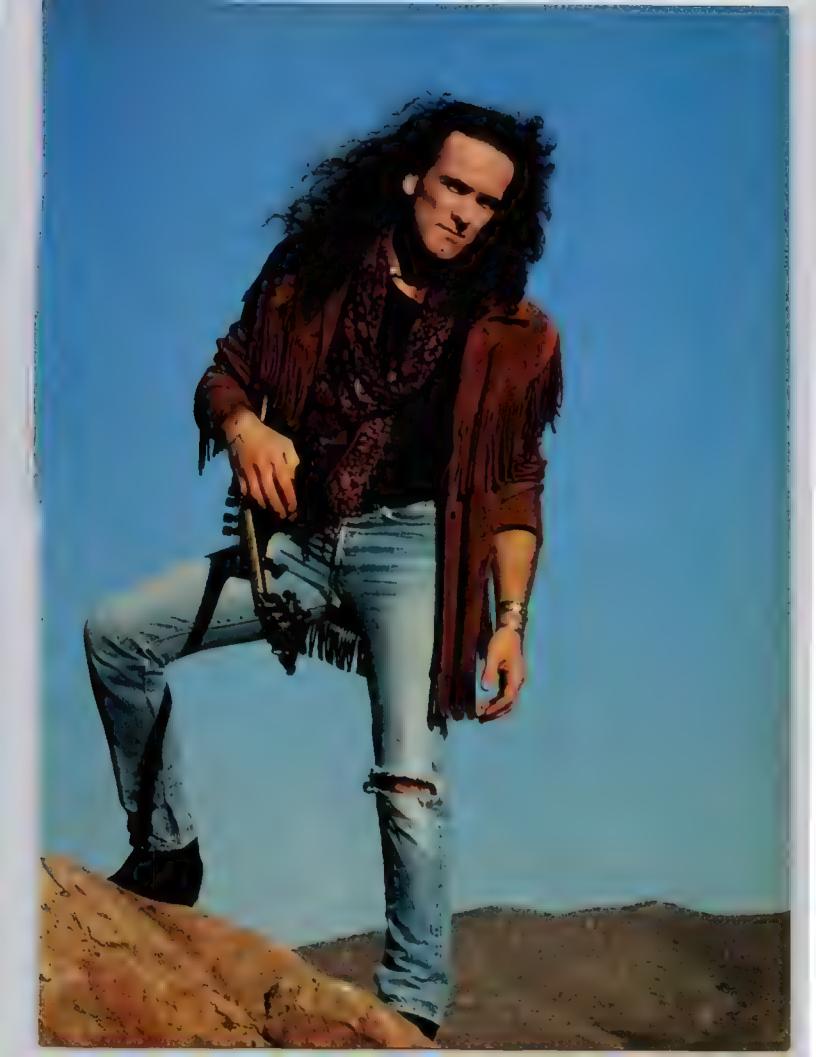
# VIVIAN CAMPBELL/RIVERDOGS

BY JOHN STIX

James Dio picked him over Jake E. Lee when he was only 19, to help define his heavy metal on Holy Diver, Last in Line, Sacred Heart and the live Intermission. At the time, he was voted the third most requested guitarist by the readers of GUI-was tapped by David Coverdale as part of the Whitesnake breakthrough band, which also included Adrian Vandenberg, Rudy Sarzo and Tommy Aldridge. Four times he's shared the cover of this magazine, with Dio, with Neal Schon, with his fellow Whitesnakes, and once teamed with Richie Sambora and Leslie West. Now Vivian Campbell is at last out to try for the brass ring with his own band, the Riverdags.

The Riverdogs' self-titled release puts Campbell in the company of players like Paul Gilbert, Tony MacAlpine and Adrian Smith, as a heavy rocker who has shed the musical trappings of his successful past to try a more rockin', less heavy approach to music. Of all these players, Vivian has fallen the closest to his original tree. He's not as wild as he once was, but more aggressive. He plays fewer notes, but more powerfully. And though "the song is the thing" approach is much in evidence, in tunes like "Toy Soldier," "I Believe" and "Whisper," Vivian's guitar screams out in every tune, letting us know that he may have abandoned the spikes and leather, but not the sure-handed growl that first made him Hall of Fame material.





# VIVIAN CAMPBELL/RIVERDOGS

When did you know you wouldn't be in Whitesnake much longer?

I sent David a bunch of demo ideas and he didn't call me back for a long time. I was of the understanding that they wanted songs for the record and we were all going to get to write. When I finally got hold of David he was up in Nevada with Adrian. He said, "I like some of your ideas, but generally I don't like the kind of music that you write for Whitesnake It's good, but I don't think it's quite right for us. I'm really happy writing with Adrian. He and I have a good chemistry." I said okay, fair enough. I was disappointed, because I was led to believe there would be more than just being the guitar player in the band. I decided there and then that I wouldn't stay with the band for more than the next record. I knew I wanted to be a songwriter. On top of that, things were real bad with Adrian and me. He was trying to get me replaced with a keyboard player. Now he's out of the frying pan and into the fire. I went up to the Whitesnake camp in Lake Tahoe for a week or so, and they sent me back because the vibe was just awful between me and Adrian David very politely asked me to leave, which I did. I came back to L.A. and went right into rehearsal with the Riverdogs. They were unhappy with their guitar player and he was unhappy with them

You met the Riverdogs because you were giving Chris, their original guitarist, lessons. How were you as a teacher?

Pretty good. He was my first and only student. I found I had to get more into what I already knew, so I could teach it to someone else. That's when I began taking lessons from Wolf Marshall. When I was teaching, all I knew was that I played in different patterns and that different scales and patterns had different vibes. Some sounded more sinister than others. Some of them sounded happy. I could tell when I was playing major or minor. I wasn't sure what was Dorian or Lydian. Wolf tried to teach me the modes, I showed my student the patterns that I knew. I tried to help him formulate his solo ideas

How do you construct a solo?

I see it as a song within a song. It has a start, middle, and an end. You want to bring it to some kind of a climax. Everything depends on the dynamics of the song. I try to work out solos now a lot more than I used to. I think I play more melodically now. My emphasis before was trying to get enough twiddly bits in I've got eight bars to play with, how many of my cool little tricks can I put in? Nowadays, melody and dynamics are a lot more important to me. It's important to speak with a guitar. That's why I tried to impress upon my student the importance of playing blues. With the blues you can talk with the guitar and be expressive. I think blues is real important for any young guitar player. This is what's lacking in a lot of modern day shredders. They learn all the licks. The thing about learning blues is it's real straightforward and teaches you dynamics and melody, and those are the two most important things for a guitar player to have, before chops. You need a sense of when to hold back and when to let fly

Why isn't the melody and expression from the blues evident to younger players? Why do you have to "grow up" to get it?

You don't have to grow up to get it. You can always get it. I remember always getting it, but I didn't want to implement it I always wanted to play faster because it was more impressive. That's not to say I didn't get it. A 12-year-old hearing a blues record will probably get it. As a younger guitar player you're always trying to impress. You're always trying to get those 64th notes; the faster the better. It's like driving fast. I still want to impress people, but what impresses me nowadays is Eddie Van Halen. He's \*basically a blues guitar player with a modern day flash and wang bar. That impresses me a lot more than Yngwiestyle players. Yngwie himself impresses me a lot. He has a lot of feel and dynamics. But there's a lot of guys who just pound out notes. That doesn't impress me. That kind of music I can't listen to At one time it took my breath away. was always envious because I could never do it. I spent many years trying to be able to do that and finally I got to a place where I said, I can't do this because I don't feel it. It's not where I'm at I bend strings a lot. I play chords. I'm heavy handed and a bluesy player. How good a player were you in Dio?

Not very. I had a lot of attitude and energy, but the problem with me in Dio. and the problem I've always had, is one of consistency. With Dio, I left it totally to inspiration. I'd fly by the seat of my pants It was exciting. More often than not it doesn't work.

Did you play better with Whitesnake?

Definitely. My playing was a lot more together and I knew a lot more. I didn't know diddly when I joined Dio. All I knew was that I was really into Gary Moore and I wanted to play fast and impress people. As a recording quitar player, I was very nervous when we recorded solos. In fact, anytime I was around Dio I was a very nervous guitar player. Anytime I played in front of peo-



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## INNER VOICES

ple, I was a very nervous guitar player That really affected my performance, but especially with Ronnie because he'd intimidate me a lot. No matter how fast I played I felt it was never fast enough. I always wanted to cram more notes and tried to be more exciting with Dio Nowadays, I feel I can be just as exciting and kind of pace myself a little better

Why was Whitesnake more comfortable? For one thing, the music was a little different. A lot of the Dio music fell into the same mode, that medieval dark and dismal thing. I found myself playing a lot in that feel, whereas in Whitesnake some of the solos were in major keys. I never played a solo in a major key the whose time I was with Dio. Just the fact that the music was a little different gave me a chance to open up a bit. The fact that there was another guitar player in the band made us both strive to play a little bit better. We both practiced a lot pre-show. We would warm up to play like crazy, trying to outdo each other

Did that work for a while? It didn't work. If it did work, I'd still be there. On the surface it appeared like it worked, but we didn't break any new ground in any way. Playing with Whitesnake got me a little better, plus the fact that I was a little older and had a little more under my belt. Also, I had been exposed to a lot more music. When I

joined Dio I was 19 and I was just into hard rock and guitar music. By the time I was in Whitesnake, I was listening to a lot of other kinds of music. I remember one Whitesnake show where I was phenomenal. I think it was the last time we played in Pittsburgh, and the opening act was Great White. I remember it as being the best I had ever played live in my life. I particularly liked my solo. which was a free-form thing. That was the only time I can remember being satisfied with my solo piece

After Dio and before Whitesnake, you were working with a band called Trinity. With Riverdogs, you've gone in a different direction.

I don't think Trinity had a direction. That was one of the reasons why it flooped It was musically nebulous. We wanted it that way. We didn't know any better We were too stupid. We wanted to write whatever songs came out. But record companies and the music industry are very specific about how a band is marketed. If they can't market a band, if it's too scattered, they don't want to know about it. That's one reason Trinity failed With the strong presence of the acoustic guitar, some may think of the Riverdogs as the Hooters with heavy guitar.

We are a basic pop/rock Hooters kind of band with heavier guitars. Inevitably, there comes a point in every song where it gets to be gonzo metal. Usually that's the chorus, when I kick in with the big old stereo dirty guitar. There are only two songs on this record written around guitar riffs, "I Believe and "Rain Rain." The rest are written around open chords on an acoustic guitar They have that strum factor

Is the acoustic influence part of your sonawritina?

That's more Rob, but definitely what I was looking for When I said dynamics, that's what I mean. What I like about the band is we bring it down. Most of our verses are really sparse, almost like folk songs. By the time you get to the chorus, it's like a heavy metal song. I like the juxtaposition of the two styles It's like my big old dirty guitar meets his acoustic. Rob plays the acoustic and a clean Tele on the record. He plays on everything but "Water from the Moon." When I played acoustic, I used an Ovation Collectors Series with the single cutaway and shallow body
"Water from the Moon" has your Police

influence.

Definitely I was really into the Police I thought they were a great pop band Andy Summers did some great stuff Sting is one of my favorite lyricists

Did the demo of "Holy War" sound anything like what's on the album?

It sounds a lot like it. There was just as



Jim Gillette, vocalist with Nitro and Metal Method vocal instructor



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much acoustic guitar on the demo. In fact, there's a lot of things about the demo that I prefer to the version on the record. I think it has a better feel, better tempo, and the solo section was totally different. The original solo section was a killer. We cut it at Steve Vai's studio. At that point, my only involvement with the band was that I was asked to produce them, I was still in Whitesnake at that time, but I knew this was the kind of stuff I'd like to play. When I heard Rob Lamothe sing, I thought this guy is world class. Everyone in the band was real happy with the demo, except the founding guitar player, who didn't think it was rock 'n' roll enough. And that's when things started to happen between him and the rest of the band. The other guys in the band figured they wanted a new guitar player. At the same time, "Holy War" was the first of the Riverdogs songs that turned my interest. I thought it was really good and perhaps something I'd like to be involved in

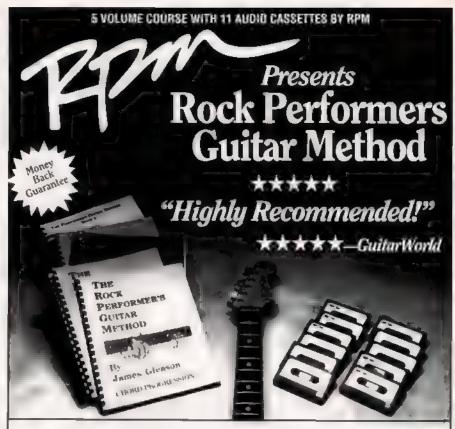
Why didn't you use it?

We had a lot of producer problems on this record. One of the first things Michael Frondelli did in pre-production was decide he didn't like the solo section in "Holy War," so we changed it and recorded it. By the time I went to put a solo on it. I realized it wasn't as interesting to play over as the original changes In fact, it's like a dead fish. It's uninteresting to me to play over E to A changes in the solo. It seems out of context with the song. The original solo section went through three different keys and was much more melodic and interesting. I wish I had stood up to the guy and done it the original way. We had a lot of ongoing battles with Frondelli, about him wanting to do stuff a different way. We had to fire him because we couldn't put up with it. Everything was an argument He had a totally different vision from us. We didn't say anything about it, but by the time we had the guy out of the picture, it was too late to recut the track We didn't have the time or the money.

It doesn't sound like you got along We didn't. He is primarily a mix engineer, and he recorded everything from the point of view that he was thinking about how he was going to mix it. He never wanted me to noodle when I was playing a rhythm track. In fact, when I played rhythm tracks he got very upset when I hit a split harmonic. He wanted everything simple and straightforward. He wanted me to double every guitar part in every song. I didn't want to do that because it takes the edge off it. I wanted to record live stereo guitar. Not necessarily play the rhythm track and then go into a solo, but I wanted one big guitar track instead of all these layers. Frondelli wanted layers so he could control the dynamics in the mix. I wanted the dynamics from my performance. We ended up fighting with him over everything. We fired him and got Jeff Glixman, who is a much more spontaneous producer, which is what we needed. He came in, set up a couple of SM 57's to my two stereo cabs and put a stereo delay on it. We recorded the guitar for "Water" in ten minutes. We'd spent days trying to do it before. Glixman recorded the guitar solo on "Holy War" and "Big House." He cut a bunch of vocals.

How comfortable were you recording? I was very uncomfortable recording this record because of Michael Frondelli Every day, every single issue was a running battle with him. We would have fired him earlier but we were scared to. because we didn't want to appear like total idiots in the eyes of our record company. We had just fired our manager a couple of months before starting the record. They love our new manager and think it was the right thing to do, but at the time they were shaky about it Right before we started the record, we decided not to use our drummer and got a session drummer to do the record With all these changes, we didn't want to fire Frondelli because we thought the record company would drop us. We sat on it until it got to be intolerable. I became withdrawn when we were making the record. I didn't want to deal with it after a while It disillusioned me. It affected my playing a lot. I built up speed to do the record. When we started tracking, we cut drums and bass and started with rhythm guitar parts. I'd be taking the demos home every night and be practicing and trying to work out ideas and getting ready to do the solos. Then Frondelli took almost two months to record rhythm guitar parts. When it came to solos, I was totally burnt out. I was wasted on the record. I didn't want to hear the track anymore. I didn't want to be in the same room as him. I'm only now getting to the point where I can hear the record

There was something else that was bothering me while making the record There was an ongoing battle that I was having within myself I was worried about how people were going to accept this record. People know me as being this hard rock guitar player. This band isn't a hard rock band. It's certainly not an instrumental record. I wanted to have as much rock 'n' roll guitar on the record as possible. I suffered a little from those past demons I had in Dio, which said, play fast, play more. I kept hearing those voices in my head. "Play guitar! Play guitar!" I thought of that a lot. I thought, remember what John Stix said. "Every guitar fan in America will think Viv sold out." I didn't want people to Continued on Page 146



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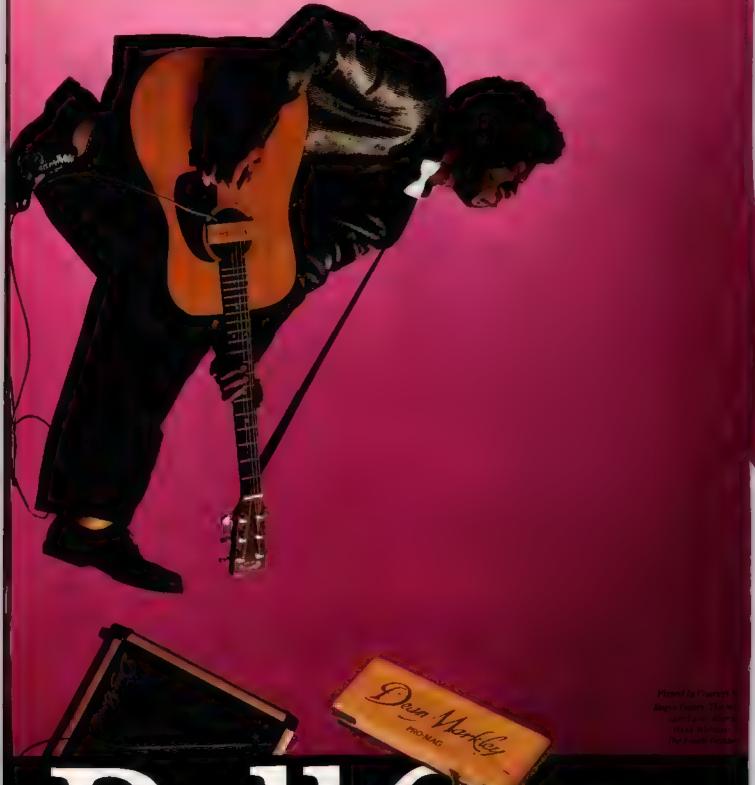
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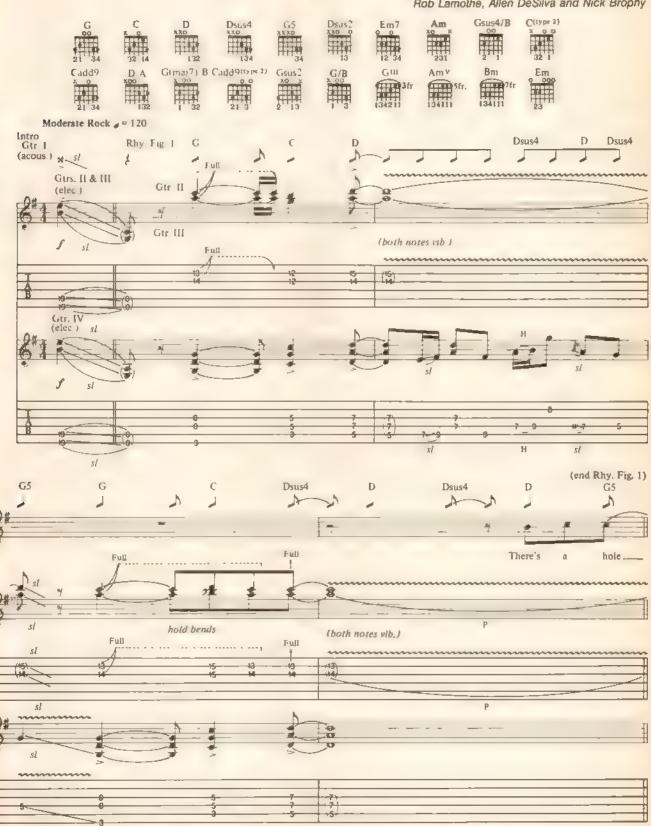
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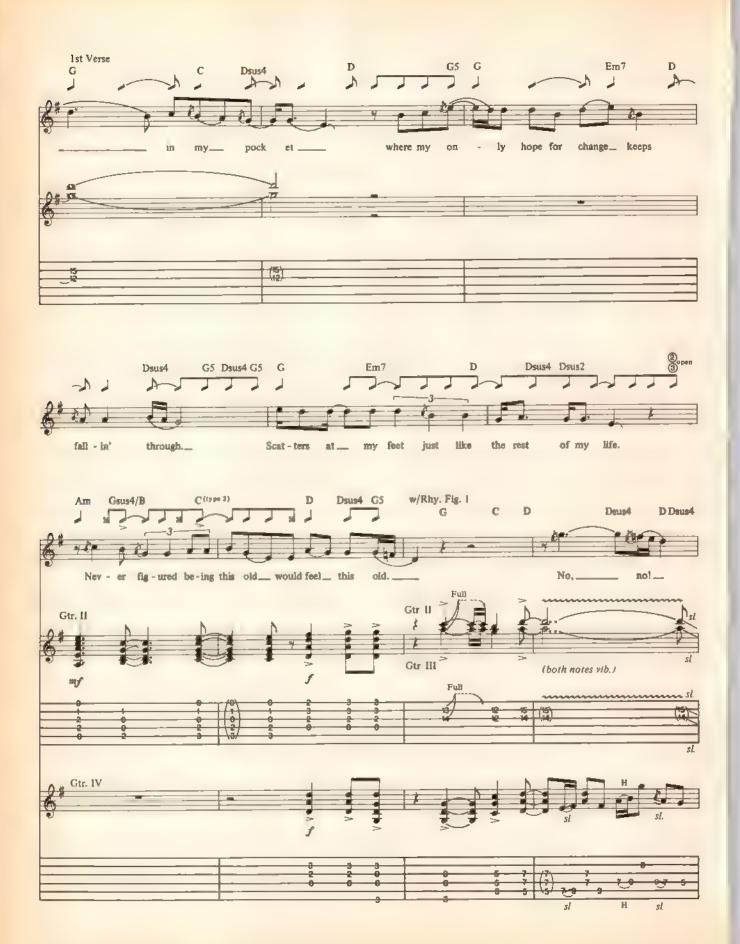
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As Recorded by Riverdogs (From the album RIVERDOGS/Epic Records)

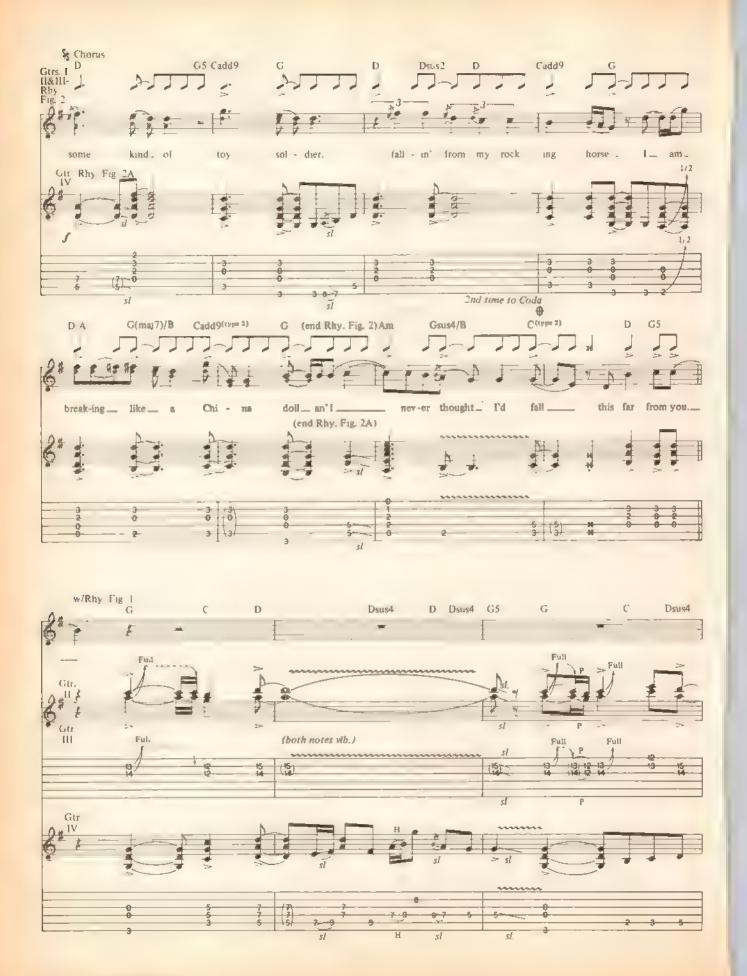
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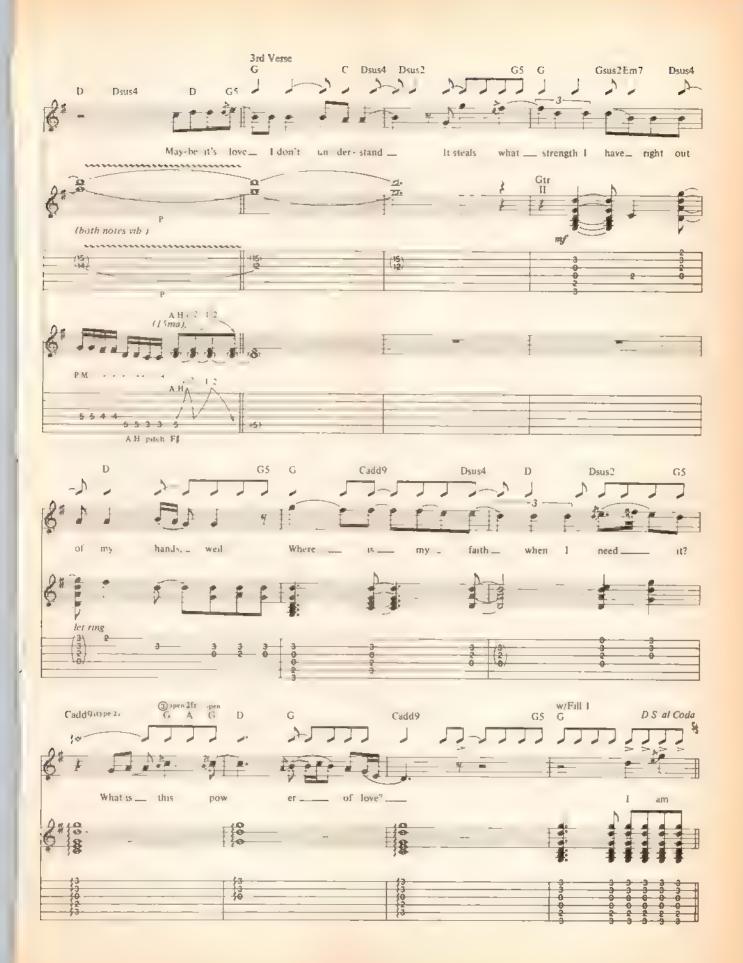


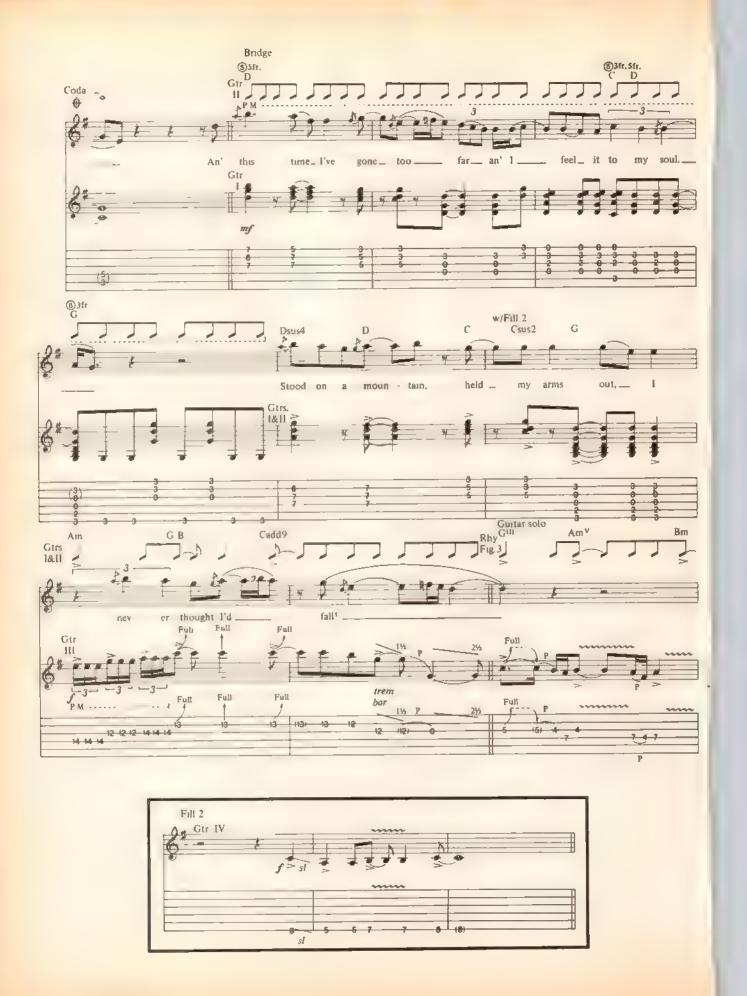
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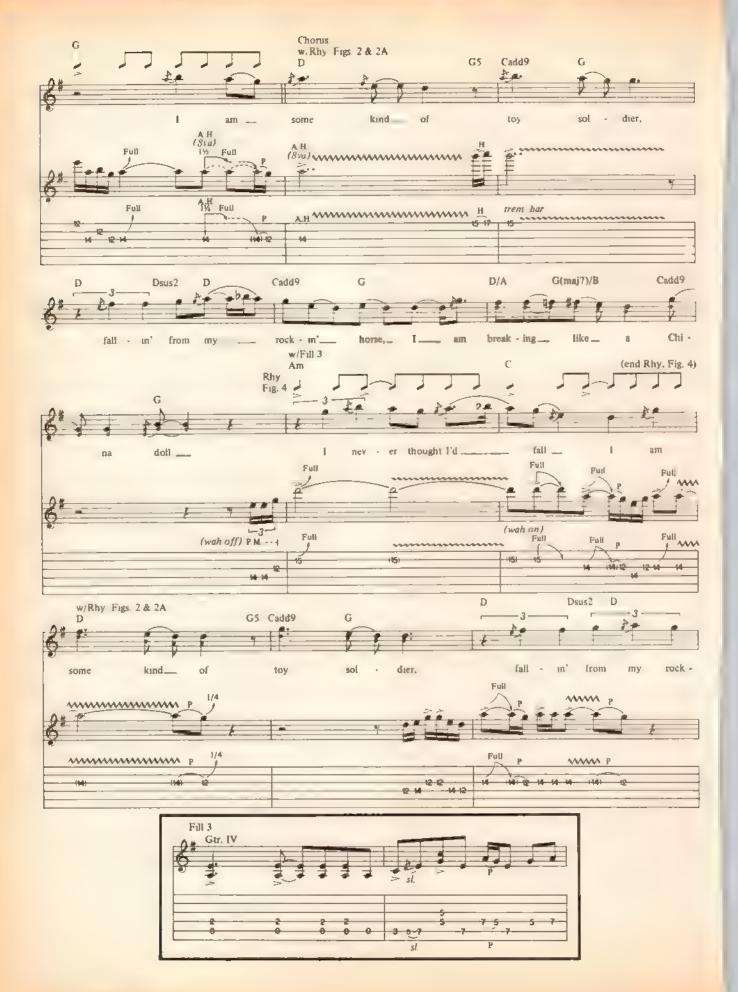


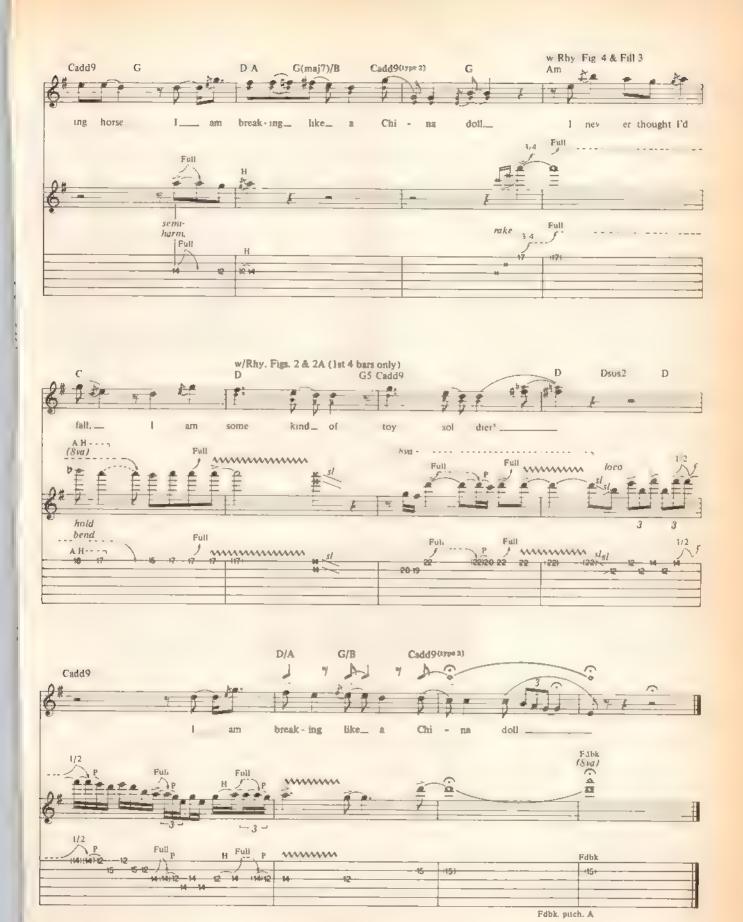










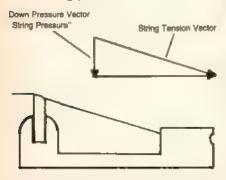


# PHYSICAL PROPERTIES PART III: String Pressure and Sustain

by Gary Levinson

n most guitars, the strings stretch from the machine heads to the bridge or tailpiece. On headless instruments the process gets reversed but the principle is the same. It is often ignored that the angle the strings make over the nut and bridge saddles plays an important part in the attack and sustain an instrument can produce. The deciding factor here is the vertical component of string tension, which I will refer

to as string pressure The idea is rather simple. The greater the angle of the string over the bridge saddles or nut, the greater the string pressure. See Illustration 1. The string angles over the bridge to be held by the tailpiece. The tension over the saddle can be separated into vector components. You should think of these components as the sides of a right triangle (having a 90 degree angle), with the string representing the hypotenuse, or diagonal side. The total tension on the string can be divided into the horizontal tension and the vertical tension of string pressure. The larger the string pressure component is, the more solidly the string sits on the saddle or nut. This minimizes the loss of vibrational energy, allowing a precise attack and long sustain. Furthermore, harmonic series containing higher order overtones can be developed and the tone of the instrument can be influenced. This may be noticed in a more compact and slightly more aggressive sound being produced



It is important to note that this principle applies to both electric and acoustic instruments. Steel-stringed acoustics or classical guitars can be regulated by adjusting the comparative heights of the bridge bone and the bridge itself. A flatter angle will often produce a somewhat darker, softer tone, while a steeper angle over the bridge bone tends to increase brilliance and attack. Walter

Vogt, a German luthier, took the idea a step further and built an experimental guitar in which the angle of the head-stock was variable. His goal was to find the optimal headstock angle for his classical guitars

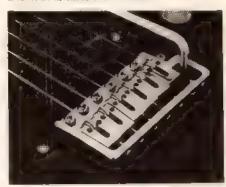
Electric guitars offer a number of ways to vary the string pressure. Illustration 2 shows the bridge/tailpiece combination. This offers the possibility to change the angle of the strings over the bridge, independent of the string height or "action." By raising or lowering the tailpiece, the string pressure can be changed. If you have this kind of setup on your guitar you might want to try different settings to see how it affects the sound, attack and sustain. But there is a limit to what can be achieved. If you look carefully at the picture you will notice that if the angle was increased any more, the string would rest on the back of the bridge. When this happens, the angle over the bridge saddle no longer changes and the maximum string pressure has been reached. Lowering the tailpiece further will only increase string breakage as a result of the string being cut by the bridge edge



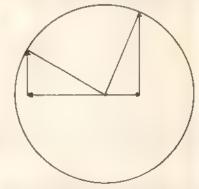
Many bridges are made such that the strings are threaded through the back of the bridge. This is very common on bass bridges. Here, the angle of the string cannot be varied without changing the string height. If the instrument has a bolt-on neck it is possible to change the neck angle, allowing you to raise or lower the bridge saddles to correct the string pressure. The only other alternative is to change bridges or change the height of the bridge entirely by mounting it on a block (to raise the bridge, lower the saddles and decrease string pressure), or to rout it into the top of the instrument; if you want, raise the saddles to increase string pressure.

The third situation is shown in Illustration 3. This allows the highest string pressure levels to be reached. The strings are threaded through the back of the instrument and can go over the saddles at up to

90 degrees, maximizing string pressure and with it, attack and sustain.



So far, we have only looked at the vertical component of pressure created by the string's tension. I'd now like to look briefly at the horizontal component of the string's movement. A string rotates in an elliptical pattern when it vibrates. If you divide this into vectors like we did with the tension example, you will see that it can be broken down into a series of changing relationships between the vertical and horizontal vectors. See Illustration 4. The horizontal movement wants to cause the string to waste energy rocking the saddles from side to side. To avoid lateral movement of the bridge saddles, the manufacturers have used a number of techniques In Illustration 2, grooves in the baseplate are easily seen. These grooves, or "tracks," hold the height adjustment screws and keep the saddles from moving. The Falcon Trem in Illustration 3



stops this unwanted movement by holding the saddles in place at the raised border around the bridge. Whatever the method, the goal is the same—to reduce wasted vibrational energy to a minimum and increase sustain, maximizing the instrument's dynamics with all more compact attack.



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\* Panama-Van Halen

Walk This Way—Aerosmith

\* Johnny B. Goode-Chuck Berry

\* Back in Black-AC/DC

\* Tom Sawyer—Rush

\* Sultans of Swing-**Dire Straits** 

**GUITAR CLASSICS** VOLUME 3

\* Rock And Roll-Led Zeppelin

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Jorma Kaukonen

Mood Far A Day-Yes Greensleeves-Jeff Beck **Blackbird**—Beatles

**BLUES CLASSICS VOLUME I** 

\* The Killing Floor-Michael Bloomfield

Sweet Little Angel—B.B. King

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# Randy Coven

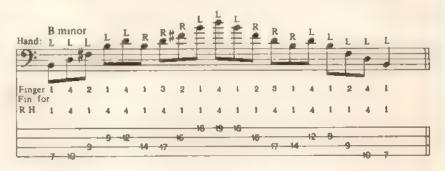
# THE ART OF SOLOING: TAPPING VS. PICKING

oes tapping a lick as opposed to picking if make a difference? Or has it gotten to the point where it just looks cool to tap? This month we'll explore this concept by taking flailing arpeggio licks and playing them both ways, so you can be the judge The primary point is that you must look at anything you do from a musical point of view in order for your solo or bass line to come across. There are some licks that can be played faster by tapping, but there are also lines that can be played by picking with your fingers, that you can never do by tapping. A musical line should come from an emotion within yourself. You shouldn't be thinking. "Should I tap now or pick now?" That's why it's important to explore tapping versus picking by changing the fingering on a lick when you practice it. This will open up doors to other musical possibilities, so when you get out there for your time in the spotlight, you won't be wondering what to do. It will all be under your own fingers, making your solo one from the heart -

L = left hand R = right hand All notes tapped by left & right hands Ex. 1



\*Fingering for same lick using tapping





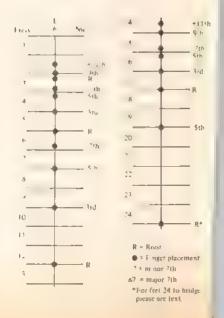
### **GUITAR SECRETS**

# Joe Satriani NATURAL HARMONIC MAP

Ithe natural harmonics are? Well, I'm going to show you. What follows is a map showing where you can find natural harmonics, roots, 3rds, 5ths, -7ths, 9ths and even 11ths, all off of one string. To produce the chime-like effect, use your fret hand fingers to lightly touch the string over the fret area indicated. Each open string will produce the same harmonic intervals, but due to the physics behind string size, tension, and whether they are wrapped or plain, you will get different degrees of intonation. The

chart shows the harmonics from the nut to the 24th fret, but there is more. From fret 24 to your bridge, the harmonic structure and layout are the reverse of fret 5 to the nut, with some extra "stuff." In other words, as you go from fret 24 towards the bridge, you will get these harmonics, in this order Root, 3, 5, -7, Root, 9, 3, +11, 5, 6, -7, 7, R, 9. The last six or seven can be difficult to pull out or even recognize, but they are there.

This harmonic map should be memorized completely. Work hard and enjoy the results!



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#### CLASSICS ILLUSTRATED

## Robert Phillips

ne of the comments I most frequently hear after playing concerts is, "There were times I could have sworn I heard two guitars." This illusion is created by the synthesis of a number of techniques, including counterpoint (see my column in the Feb. '90 issue) and the melodic use of arpeggios (August's column). Let's look at an example by Miguel Llobet and one by Savatage

Miguel Llobet (1875-1936) was a disciple of 19th century guitar pedagogue Francisco Tarrega, and one of the masters of the instrument at the time when Segovia was getting ready to move the guitar to the concert stage. He left us with only a few rosin recordings as well as a handful of transcriptions, most notably his arrangements of ten Catalonian folk songs. Below is an excerpt from one of the ten, "Canço del Liadre" ("Song of the Thief"). See Example 1. The first two measures are a simple arpeggio intro. In the next four bars we see the melody.

with the up stems, a bass line, and an inner voice. The melody is easy to pick out, and you should have no trouble playing it alone if you just play the notes with the upward pointing stems. Now try the bass line beginning in bar three with the F# for four beats, followed by the E. in the next bar, the A, then in the fifth bar F#, the F@, and finally the E in the last bar. If you then try to play all the notes that are not in the melody or the bass. you will quickly find that they make little or no musical sense on their own. However, if you combine all the voices and play them together, what will emerge is the illusion of more than one guitar playing at the same time. (A tip for those who do not read music well; with the exception of the triplet on the first beat of the last measure, play even eighth notes, a note every half beat.)

Example 2 is the opening eight bars of a tasty acoustic guitar piece by Savatage, "Silk and Steel." The down stemmed half and quarter notes are the bass notes, the up stemmed notes are melody, and the eighth notes alternating between E and F# are the inner voice. The notes with stems pointing in both directions function as both melody and inner voice. Once again, combining the parts will create the same illusion.



#### **GUITAR QUESTIONS**

Send Your Guitar Questions To Guitar Questions P.O Box 1490, Port Chester, NY 10573

#### by Barry Lipman

Question: What effect, if any, does a guitar's finish have on its tone?—Erin Halper/Mountain View, CA

Answer: The finish does not have much effect on the tone of an electric solidbody guitar, but it has a tremendous effect on the tone of acoustic guitars both classical and steel-string. The best acoustic finishes are very hard and take a fine polish. This smooth, hard, shiny surface tends to accentuate the upper partials (higher harmonic content of a note), resulting in a brighter and richer tone, with more volume. The soft finishes, such as varnishes, urethanes, and most acrylic lacquers, tend to deaden the tone. This suppression of the higher partials is desired in a violin finish, as it tends to sweeten the bowed sound, but most people would agree that the acoustic quitar could benefit from anything contributing to a louder and fuller tone. My personal preference is cellulose lacquer. Still used by many guitar manufacturers, this lacquer gets ex-

tremely hard and can often be tentatively identified by the glass-like appearance on the edge of any chips you may find. The softer lacquers tend to dent rather than chip. An added effect of the cellulose lacquers is that they turn a deep golden tone with age, which enhances most wood tones, although it causes problems for certain solid colors. Cellulose lacquer is best cleaned with a non-waxy polish, such as Dupont #7 auto polish and cleaner, as layers of wax act like a soft finish by deadening the tone; the actual surface of the lacquer itself is more than durable enough without being coated

Question: Should you use a guitar humidifier?—Dan Washington/Toronto, Canada

Answer: I do not consider a guitar or guitar case humidifier to be of much help in dealing with problems caused by variations in the atmospheric moisture content. Although many repairmen and store-owners advise their use, I feel that they can actually cause trouble by creating an artificially high humidity within the case Every time the guitar is removed from its case it is exposed to whatever atmospheric conditions are present at that time If the guitar lives in

a dry climate, it is best for it to be left dry, rather than be allowed to move repeatedly from damp to dry and back to damp again. The thin plates of an acoustic guitar are particularly susceptible to cracking from rapid loss of humidity resulting from the exchange of air through the sound-hole. It is not so much the degree of humidity or tack of humidity that causes problems for guitars, but rather, it is the speed at which any changes take place that does the damage

There are two primary mechanisms built into most guitars that can handle even large changes in humidity, provided that they take place gradually enough. The glues used where two parts that expand and contract at different rates and in different directions meet, should be capable of slipping or creeping, while the curvature of the top and back can increase or decrease to absorb their expansion and contraction. If changes occur too rapidly for these natural systems to absorb, glue joint separations (such as loose braces and lifted bridges), as well as actual cracks in the wood and the finish can be expected. A good hard case is usually adequate to buffer these changes. Obviously, using a humidifier in a dry climate causes more changes than it prevents, assuming the guitar is taken out and played regularly.



#### by Peter Molan

Send Your Recording Questions To: Recording Questions P.O. Box 1490, Port Chester, NY 10573

Question: Sometimes when I'm recording, I get a loud blast of distortion that lasts for only an instant (but long enough to ruin a take). The V.U. meters on my tape machine look all right and I can't figure out where the noise is coming from. Any suggestions?—Warren Novato/Seattle, WA

Answer: There could be any number of devices in the signal path that can produce some really nasty noises if over-driven. You didn't say what kind of tape machine and console you have, or if you're using outboard gear such as a compressor, so I'll just give you a general guideline of some things to check

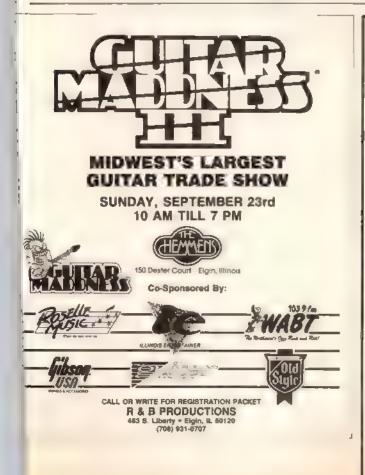
The first thing you should understand is that V.U. meters liet You'll be cruising along, recording a guitar at what you think is +3 ('cause that's what the meter's telling you), but in reality, the peaks of the track are much higher (maybe +15)! The meter is showing you sort of

an average of what's happening. The rate the needle moves across the face of the meter is called the ballistics, and the ballistics of most meters aren't fast enough to show you true instantaneous peaks, which happen in milliseconds

There are two places where this kind of distortion can be corrected. The first is at the mic input stage on the console The signal, when it peaks, could simply be too loud, overloading the mic preamplifier and distorting the console. You can tell when this is happening because it sounds like the clipping you hear when you overload an outboard effect. i.e., a short, fat burst of ugly. The solution is to back off on the mic pre (input) knob If the overall level to tape is then too low, raise the level of the fader of that channel, and that will compensate to the tape machine for reducing the input level to the console

The other cause of the kind of distortion you describe could be the tape machine. When recording, the level-to-tape is crucial. Too little level and you get noise in the form of hiss (signal-to-

noise). Too much level and you get distortion. Usually you will hear this type of distortion on playback rather than in record. Again, the answer is to trust your ears rather than the meter. I will often deliberately record certain instruments (power guitars, for instance) very hot, constantly in the red. I do this to get a certain sound produced by tape saturation (a form of gentle distortion). But when I do it, I have to be careful to peak-limit with a compressor, so I don't get the sudden peaks that will cause the kind of distortion you're talking about Tape machine distortion usually sounds like an extreme fuzz tone on certain notes. The way to fix it is to lower the fader on the console and reduce the overall signal-to-tape, or use a compressor to limit the peaks. I would also suggest that you check out any outboard devices you might be using, such as reverbs, etc., for peak overloading. If after checking these things you still have the problem, then it might be time for a service check of your equipment for loose connections





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NAME Michael Anthony Ruelas

ADDRESS c/o Naked Records, 2904 Eubank NE, Albuquerque, NM 87112 INFLUENCES Vai, Satriani, Paul Gilbert, Jennifer Batten

**EQUIPMENT** Ibanez 560 with EMG's PERSONAL STATEMENT: Beginning guitar at nine years of age, I played because I simply liked the way the guitar sounded. My father played guitar, and I would watch him play for hours and hours. Starting in third grade, I began two years worth of classical training, which still shows in some of my techniques and positioning. There was no actual guitar teacher, so I took these lessons from the orchestra teacher during lunch and before school. The orchestra teacher was impressed enough with me to ask me to play in the school assemblies. By age 13, I was playing dances, parties, and weddings with songs from Menudo, the Beatles, Santana, and many of my own originals. At one assembly, I played "Eruption" behind my back. It was great being appreciated! I went on through grade school and high school to win every talent show I've ever been in, and had much band experience, also. I never wanted to be in a serious club band playing cover tunes. I've always wanted to work on my originality. It's very important to me to have my own style of music and to be able to express it. I've got some good people behind me and I really want to make it happen. I'm just waiting for the right opportunities for either a solo or a bandmember career

COMMENT: Heavy melody? Fierce melody? Whatever you call it, Michael attacks his melodic ideas with utter abandon, yet there is a touch of a caress to everything he does. His acoustic work is warm, and reverberates like early Jorma. Fierce beauty?



NAME Aaron Berg AGE: 19
ADDRESS P.O Box 15894
Los Angeles, CA 90015
AND HENCES Vol. Van Halen, Saran

INFLUENCES Vai, Van Halen, Saraceno BAND Downtime

equipment ADA MP-1, Alesis Quadroverb, Roland power amp, Marshall cabinets, Kramer Focus 2000 (full shred pickups) with Floyd Rose tremolo

PERSONAL STATEMENT I've been playing for six years now, and I've been gigging the L.A. scene for about a year Before that, my credits included attending G.I.T., teaching guitar at West Music Co., and being a semi-finalist in L.A.'s Guitarist of the Year competition in 1989. As well as keeping my chops up to par, I've been working on my live performance and brushing up on my sight-reading skills, which should influence my songwriting. I hope to eventually gain respect as a musical force on the L.A. scene, and possibly hook up with an already established, signed act COMMENT. Tight, punchy and modern

Aaron supports and surrounds his vocal band, Downtime, with all the colors and energy they could hope for



NAME Micah Scoville AGE 19
ADDRESS: c/o Morissale Management
& Productions Inc., 6 Woodfawn Ave,
South Glens Falls, NY 12803

INFLUENCES Rhoads, Van Halen, Stanley Jordan, Greg Howe, Paul Gilbert

**EQUIPMENT** Vester JAR1370RH, Vester JJR1175, Laney 100 watt AOR head Alesis Quadroverb, ART SGE Mach II, 2 PRO 4x12 cabinets

PERSONAL STATEMENT: I started playing guitar at age 12 after hearing the Beatles. In 1982, I was totally blown away by Edward Van Halen's "Eruption" Since then I have abandoned the pick and worked on my unique eightinger fretwork. After many hours (years) of expanding on this innovative style, I feel like I have taken it to its limits. . . almost! My goals are to redefine the words "guitar technique," to be the best guitanst in the world, and last but not least, to get signed to a major record label!

comment: Micah is a heavy metalist with an ear toward creating atmosphere and mood more than just hot licks. A tapper's delight, Micah will help lead the way as this technique continues to evolve in the 90s.

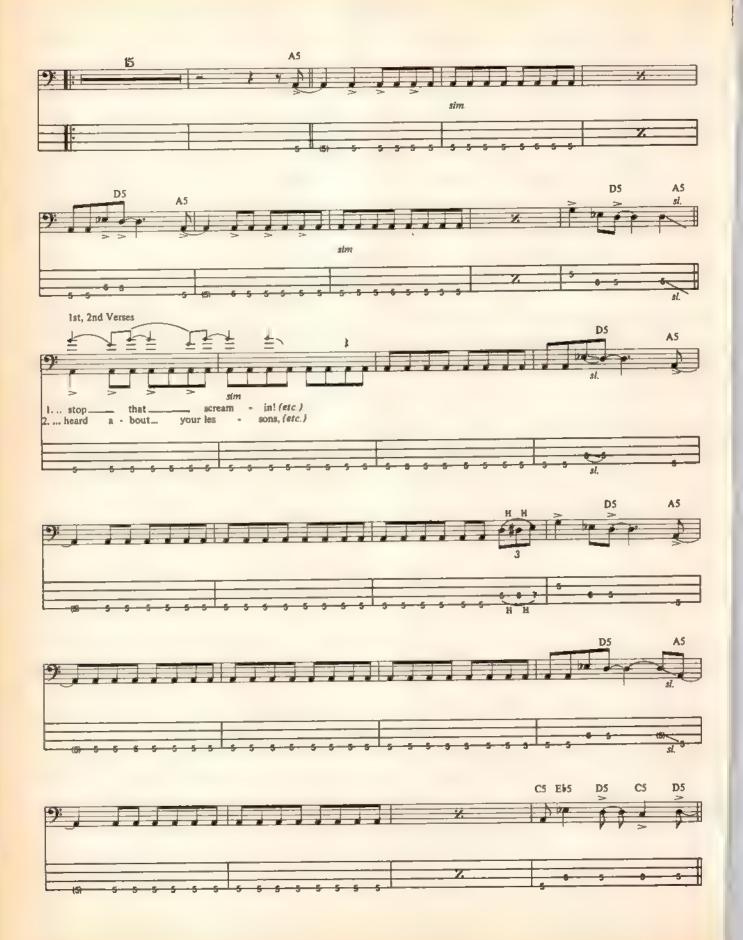
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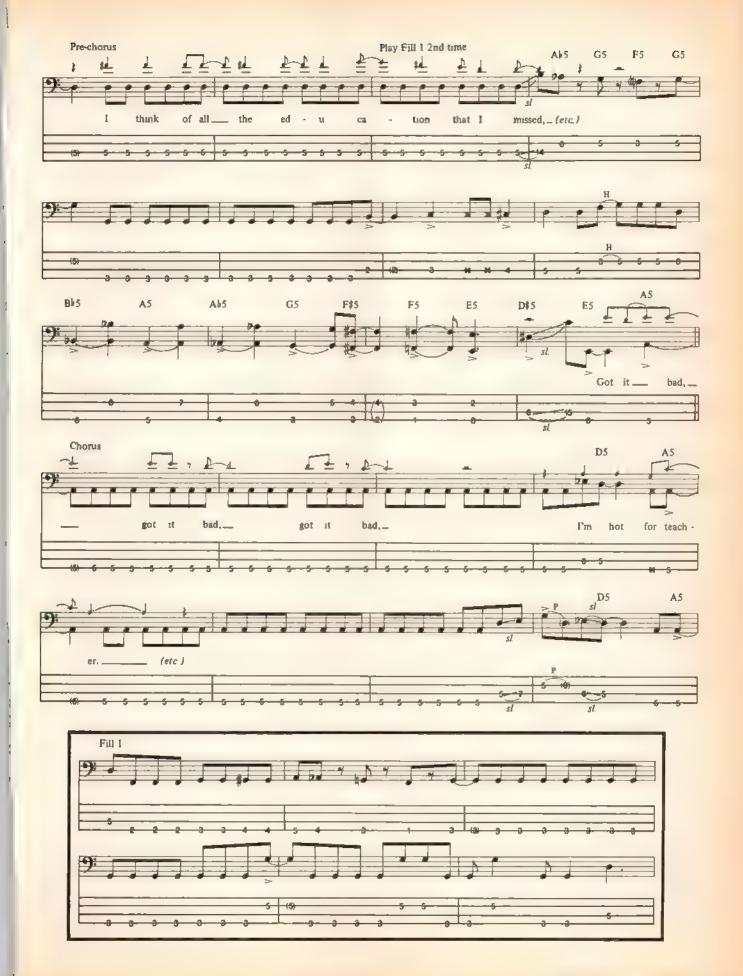
biographical sketch along with your submission to GUITAR Recordings. Send to GUITAR FPM Records, P.O. Box 1490, Port Chester. NY 10573. You must enclose a SASE with your submission if you want it to be considered.

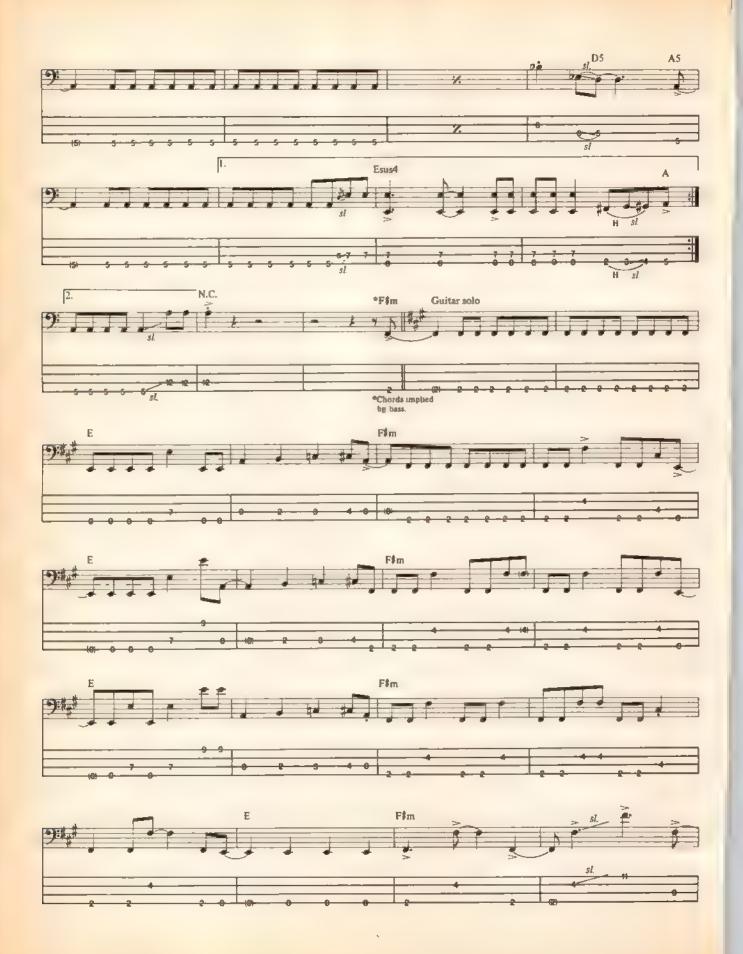
#### BASS LINE FOR HOT FOR TEACHER As Recorded by Van Halen (From the album 1984 /Warner Bros. Records)

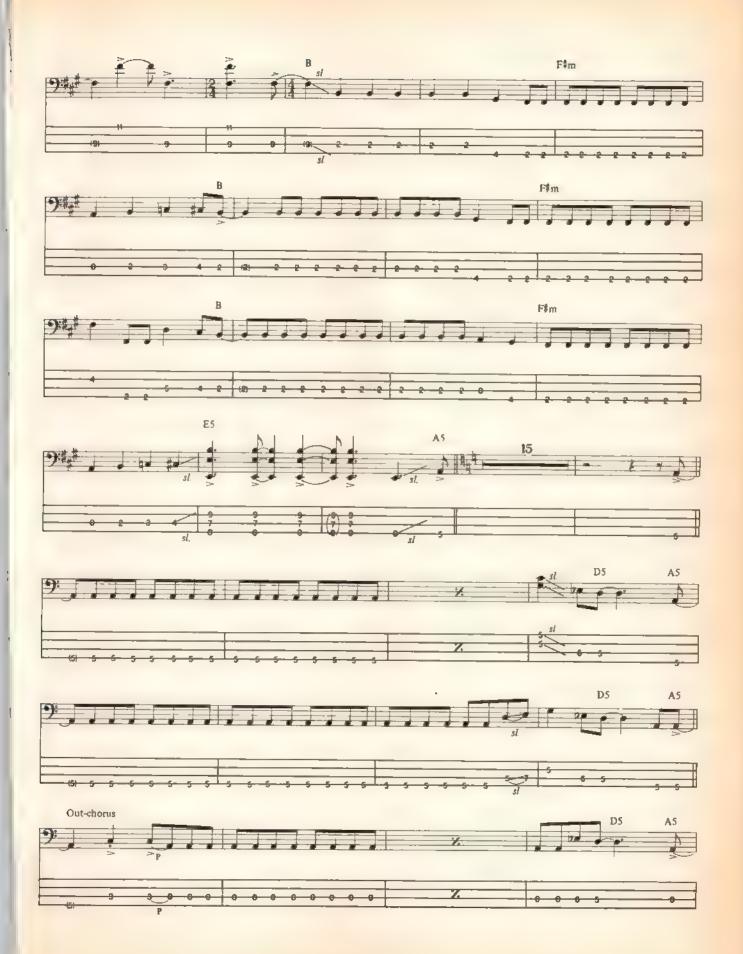
Words and Music by Edward Van Halen, Alex Van Halen, Michael Anthony and David Lee Roth

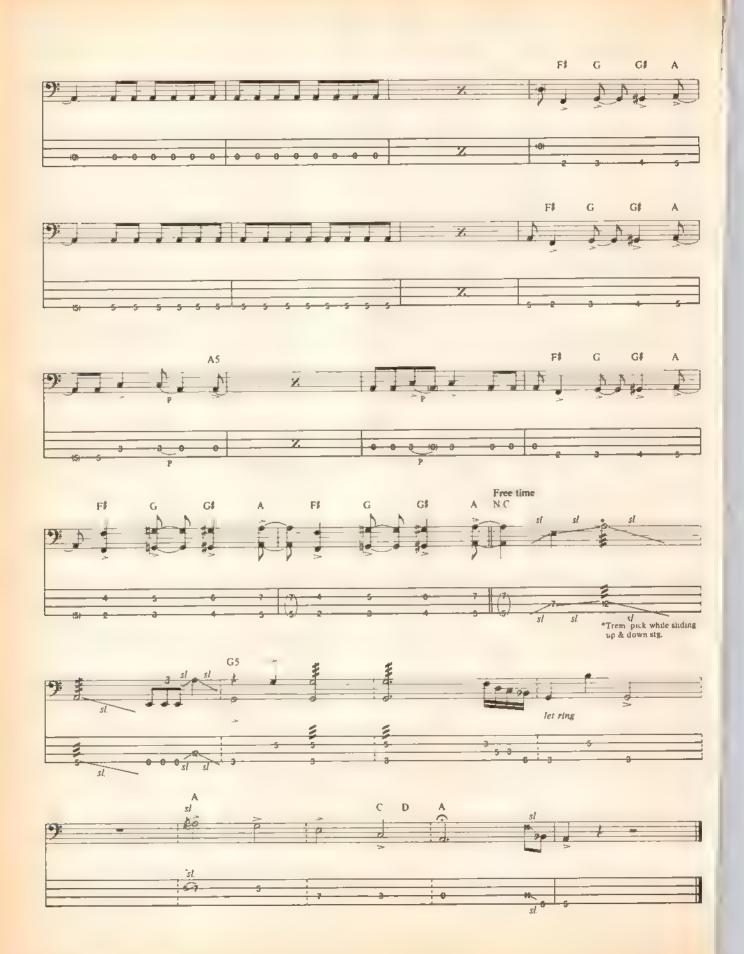




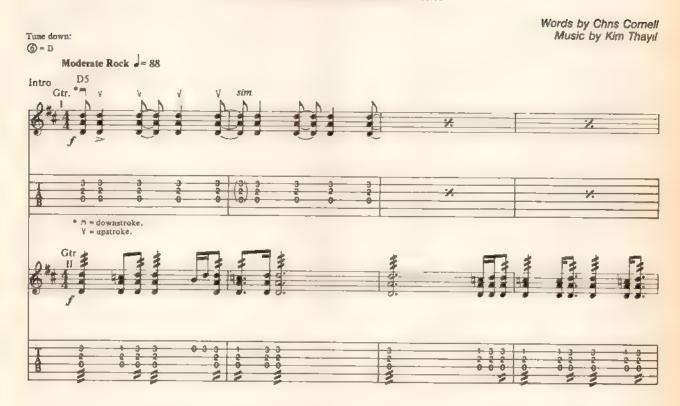






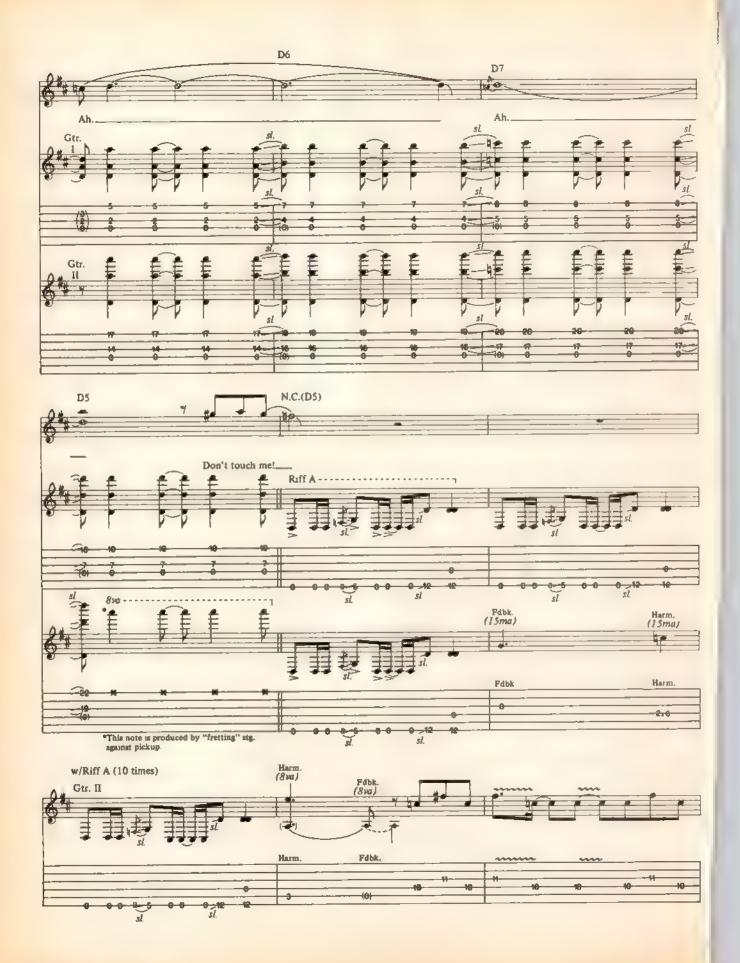


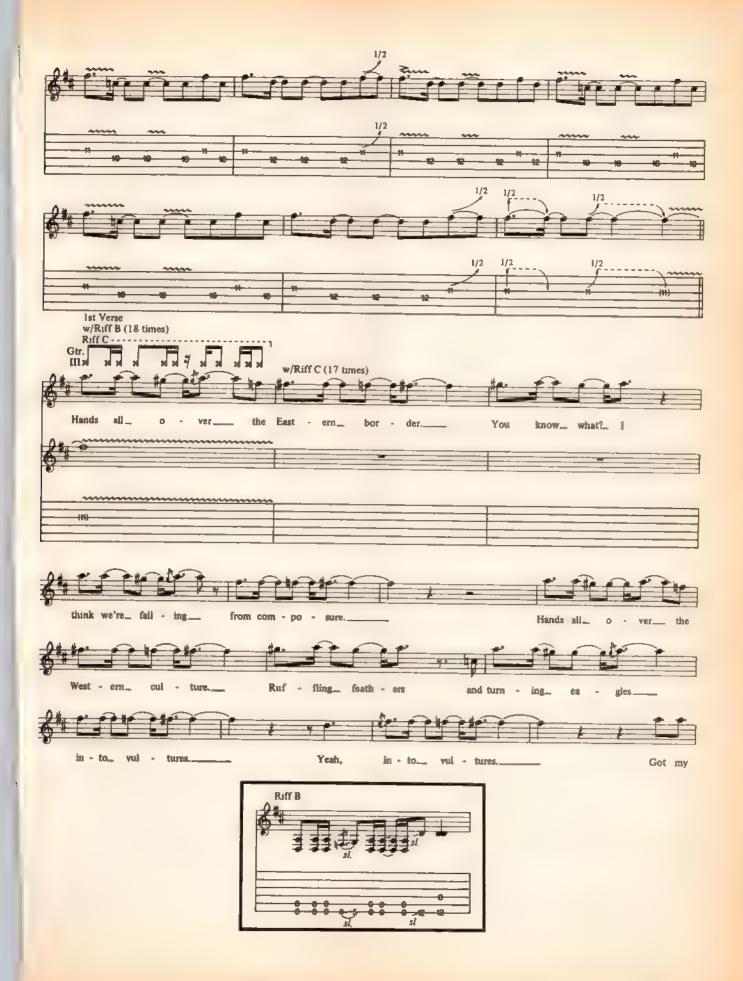
HANDS ALL OVER
AS Recorded by Soundgarden
(From the album LOUDER THAN LOVE A&M Records

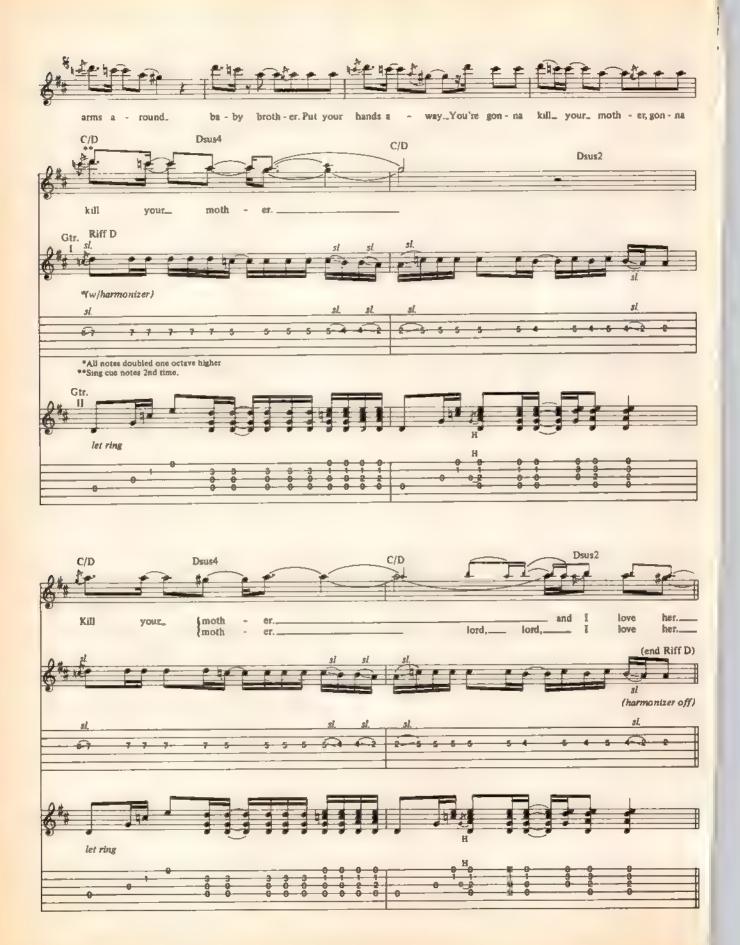


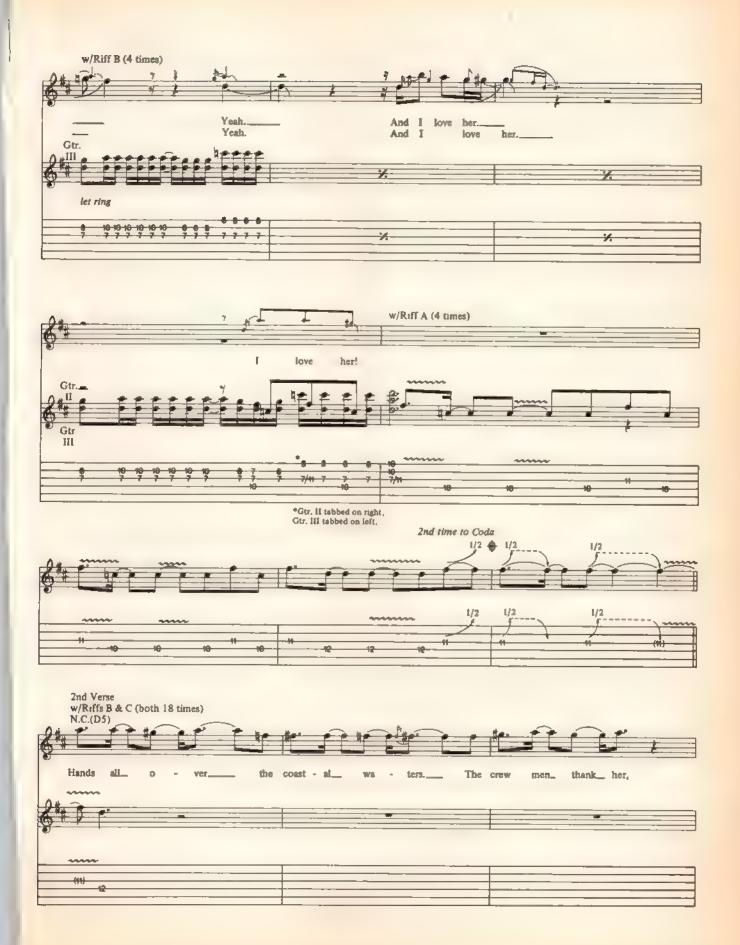


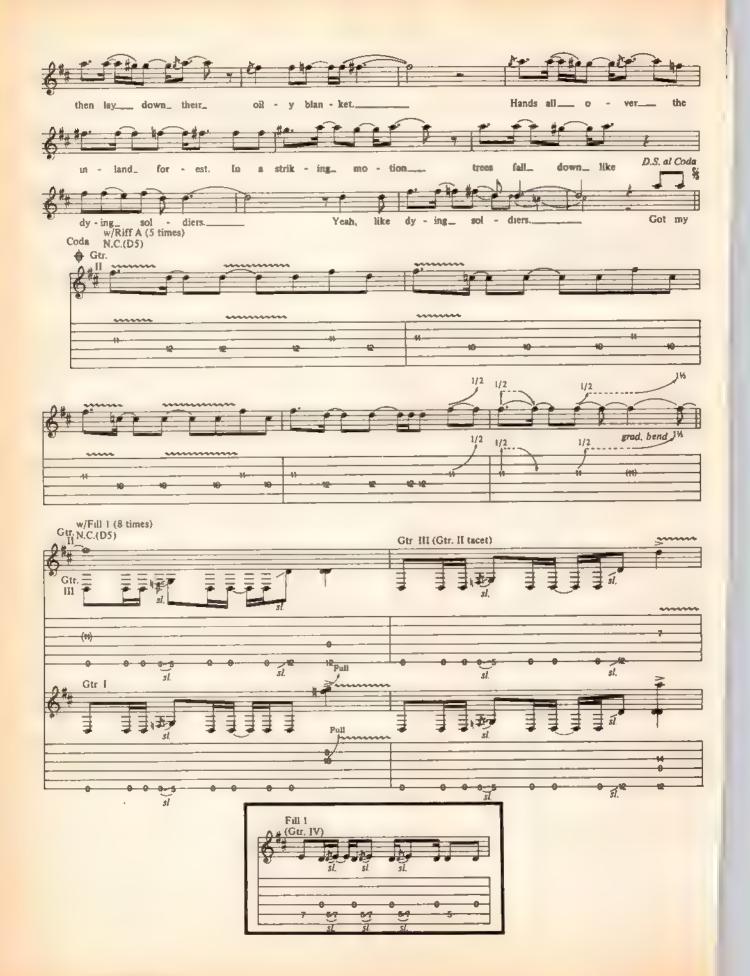
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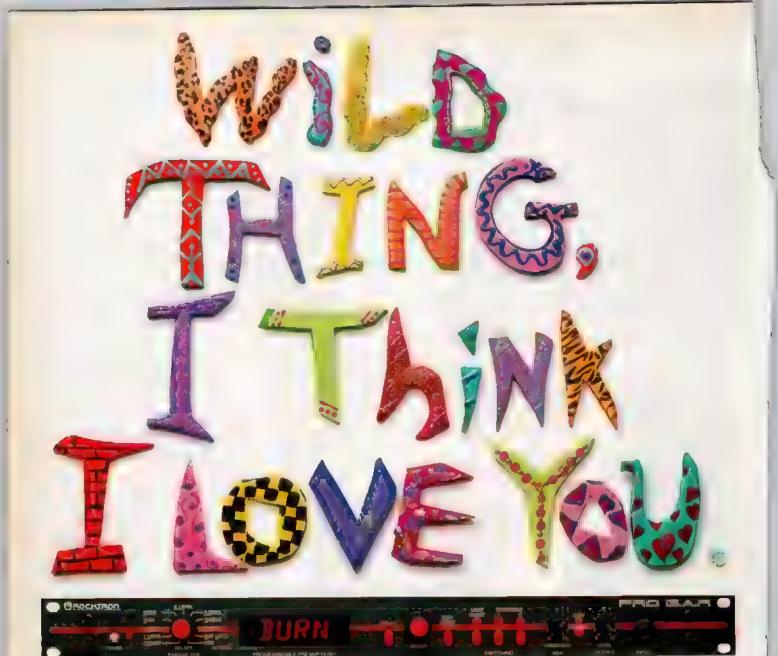




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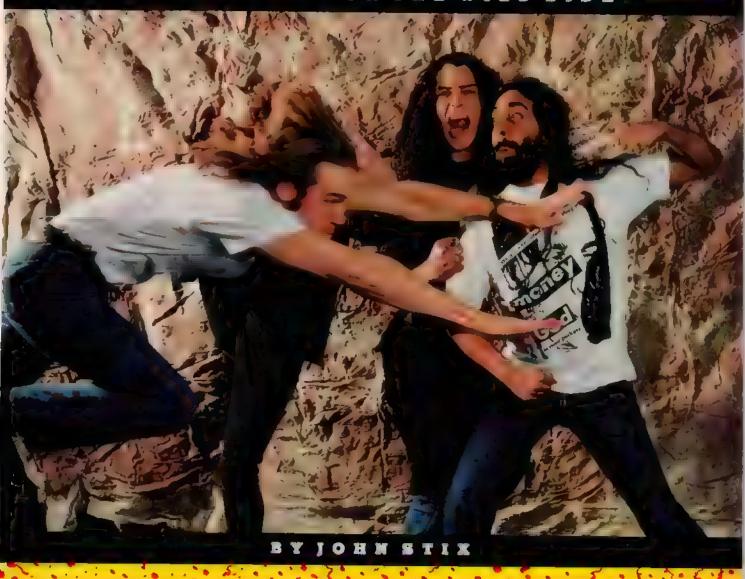
Audition the new Rocktron PROGAP professional MIDI guitar preamp.

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# SOUNDGARDEN

KIM THAYIL- ON THE WILD SIDE



There is a darker shade of metal making noise these days which celebrates feedback, the harsher forms of aggression. In this lair the Seattle quartet Soundgarden dwell, welding together the heavy riffs of Black Sabbath with a free-form jazz-like ethic. This is hard rock that assaults the senses, fueled by the energy and attitude of the MC5 and the noise element of Sonny Sharrock's Last Exit. At the vortex of the Soundgarden catharsis is guitarist Kim Thayil, who gives sounds, noises and riffs equal billing as he attacks the music, plunging the guitar into areas only he calls home. In much the same retentless way, he pursues his musical vision with singular focus. "There're so many incredibly talented people who are all doing rock, 'cause that's where the money is," he says.

"And they're not even doing good rock; they're doing pop-rock. I mean, do they really like that? Can you play that well, and actually enjoy doing something that's that unchallenging? If all these fantastic musicians turn around and are appealing to the least common denominator, then their taste for the least common denominator is what's shared with this least common denominator. It doesn't explain their love for pursuing their musicianship or their craft over all these years. It doesn't make sense, because they must've been listening to a great variety of music over the years. I guess they think, OK, I have the instruments, I have the tools, I have the techniques, I might as well go where the money is." In the ensuing discussion, Kim described the code of ethics that moves his music.

#### KIM THAYIL/SOUNDGARDEN

Are you always playing at the top of your ability? Are you attenting to be on the edge all the time?

No, but at least I write songs that are challenging aesthetically. Something you'd listen to, something that you get pleasure from and say, that's a different

arrangement, that's a new way to approach a song, that's a really cool feel. How much importance is there on tech-

nique for what you play?

I probably can't do any of the tapping stuff that anyone else in this magazine could do. I mean, everyone does that these days. I hate whammy bars. I like Adrian Beiew's whammy bar, but all the rest is kind of boring

It's what you do with what you have. A

whammy bar is just a tool.

A whammy bar's pretty irritating if it makes you sound like a one-oscillator synthesizer. It was there for a reason, to give some kind of tone, vibrato or a slight tremolo. Then you have some guy dive-bombing; that was pretty cool When you first heard that, you didn't think it was a guitar. That's what's cool about Van Halen. It's like, wow, there must be some weird synthesizer player like Jan Hammer, in this band

In the material you do, and in yourself as a guitarist, do you feel that you're work-

ing in uncharted territories?

I started playing guitar to write songs. I didn't learn other people's songs. I started jerking around with it, and came up with things that sounded cool to me. The craft for me was working on a song, working on arrangements that I felt would have some power. I've never taken a guitar lesson in my life. I would see how fast I could play, like everyone does, right? I kept trying to play faster and faster. It didn't help, 'cause I didn't know all the scales. I could do it with one scale. That was about the extent of my interest in playing guitar—how fast I could play

What sparked your rock 'n' roll dreams? Just being able to write a song. Wow, I can do it, and it sounds better than Kiss. That's what the dream was, that was the spark

Did music give you an identity? Was it

important?

Definitely, for me music was so important, I started collecting records and put away my comic books. I stopped playing baseball and started playing guitar a lot more. It kind of shut everything else out of my life. I'd just play guitar from two to five hours a day, and that's about all I did, 'cause I didn't want to do anything else. I didn't even have an amp for the first half a year. I just put my ear against the bottom part of the body

Did you have friends that you could share this with, or was this a solitary thing?

It was pretty much solitary for me because I wasn't in a band for the first year or so. While I was learning how to play guitar, there was a guy who was learning how to record things. He was doing sound for school plays and he had a 50 watt PA and speakers. He was really into electronics and he'd start making little amps. So I'd record stuff and make all kinds of delay effects and distortion effects, and use all the reverbs. He got a 4-track and it's like, well, you wanna do some experimentation? So we started doing multi-tracking, which has helped me get a better idea of how people record, as well as facilitating my songwriting. Rather than just writing a one riff thing, I could now write counterpoints and melodies



is that how you knew that you were getting somewhere?

What was my reinforcement? I'd come up with a sound and say, "Oh wow, this sounds like something they do on the radio." I couldn't quite do it. I was able to write a song, but I couldn't quite play it. It was satisfying when I was actually able to play my own songs, or play the chord I figured out. I got a book that diagrams chords, to be able to make the fingering after five minutes. You know you're getting somewhere when you can go from one chord to that new fingering you learned that once took you five minutes just to get. There are other little quitar rites of passage, like when you found out how to make a barre chord, and you realized now there were all these chords at your disposal. Then there's learning how to barre other chords, to make 7ths and minors and 9ths. There are insights here and there, like, I can just run this scale up and down a fret and change the key. This is how you get the triplets down, or drone in a minor key, or get weird noises out of the guitar that aren't normal. Maybe you can work with feedback, or sometimes your fingers do something that you wanted them to do but you couldn't. These are all little things where you go, "That's satisfying."

Were you ever in a cover band?

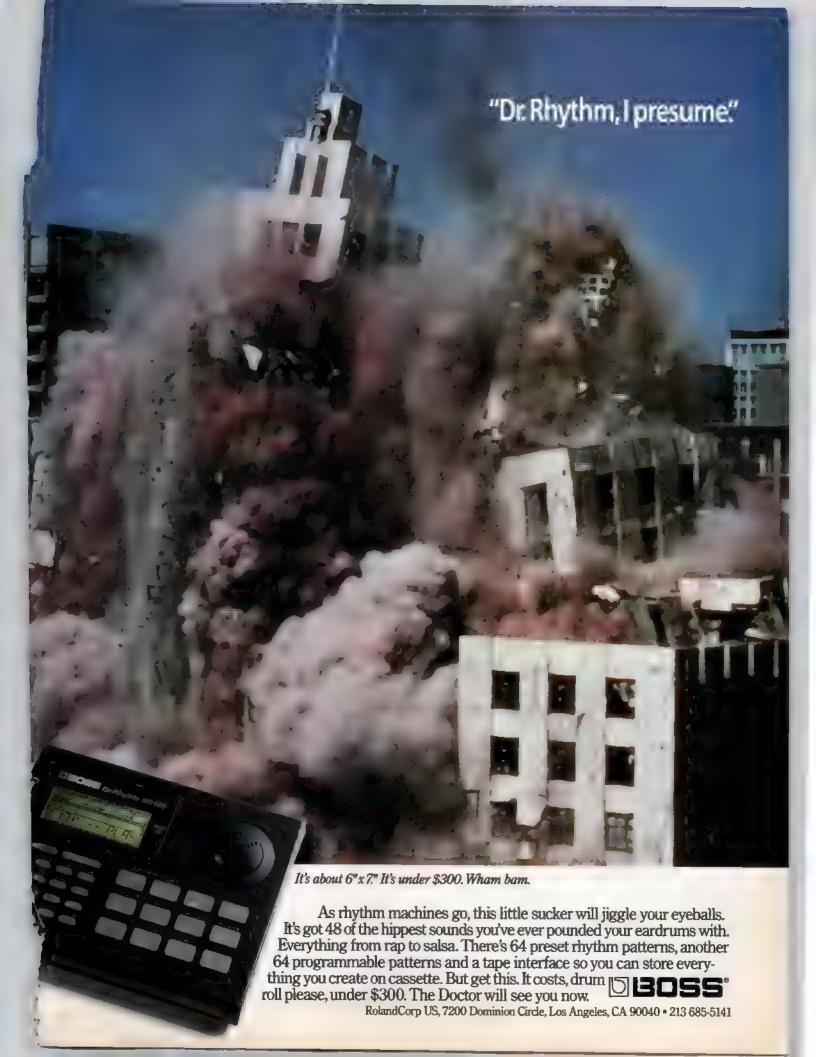
I played bass in a cover band for a couple months, and that's where Hiro (Yamamoto, the original bassist) and I met Chris (Cornell, the vocalist). It wasn't my band A friend of mine had a band and that's what he did for a living He played guitar and sang, and he needed a bass player, so I figured I'd do it just to help him out, get a little bit more experience playing live. I'm not that interested in playing Hendrix or the Stones or Buddy Holly songs, but that s what he always wanted to play I did it for him, cause he was my roomand.

Was there anything to be learned from the songs of Hendrix, the Stones, or

**Buddy Holly?** 

I don't think so. Those rock songs basically have similar arrangements, you know, the I-IV-V progression. I mean, once you know it, that's it. You don't need to know anything else, except to come up with your own interesting riff. The progression's already set up for you. What was in your record collection?

To me there were certain distinct shifts. There were the Beatles, then I went out to buy my own records, and I bought Chicago's Greatest Hits. Then I heard "Rock and Roll All Night" and I bought Kiss Alive, and I said, "This is the music for me. This is what I'm hearing in my head that I don't hear on the radio." This is how I thought music should sound. Kiss may have been what inspired me to pick up the guitar. "I can do that!" God, it's loud, it's heavy, it's brutal, it's bold So you decide, well, OK, I'm gonna pick up the guitar, 'cause I wanna do that. I want to write a song. I want to hear it loud. It's a way of building a force field between you and the rest of the world. Later, I started reading, in articles about Kiss, references to the New York Dolls, and started reading about the Dolls, I'd hear references to the Stooges and MC5. So I'd go out and I'd buy a Stooges album, Actually, I made a trade for a Stooges album; I traded away Bebop Deluxe's Modern Music. I was experimenting a lot; I'd buy records, read something and think, this might be cool. I didn't really know. I wasn't hearing it at any parties or anything. I was just trying to experiment. Then after a while, you're able to make judgements based on the way the album cover looked, or the song titles, or the references made in a magazine article. And then I would hear the MC5 and Stooges and the Dolls, and realize that this is more intense than Aerosmith, Kiss or Ted Nugent. It's legitimate. I was thinking, there's so many ways you can be bold and heavy without just being loud like Kiss was. Still, the MC5 and the Stooges were loud, but







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#### ON THE WILD SIDE

there's something more intense about it. The socio-pathology of the Stooges and the politics of the MC5 were a little bit darker. The Velvet Underground was a major shift as far as songwriting aesthetics. Then, of course, I heard Pere Ubu Pere Ubu's not a loud band. They're not a heavy metal band, but they're incredibly heavy, and they're incredibly intense, without being a standard rock band, without cranking the amp to 10. The Pixies are that way as well. There's just something there a little bit darker than just turning the amp up to 10 Everybody can understand an amp up to 10; not everyone can understand something as far underground as Pere Ubu. The ideal was realizing how many more tools, or weapons, I had at my disposal It's appreciating other elements in music, apart from just speed and volume. both in composition and in the way you play. You learn to appreciate certain progressions; learning that the minor key was ultimately more powerful and moving than the major key. A 7th chord sounds chipper and happy and silly. I never liked minor chords, 'cause they always sounded boring, but minor scales are kind of cool. When you crank the amp up to 10 and play a minor chord, you can barely distinguish it from a major. You certainly couldn't distinguish a major from a 7th So, in other words, to distinguish those other tones and harmonics in a chord, you have to turn off the distortion, turn the volume down a bit

The band has sounds from the '60s

through the '70s.

Blue Cheer, Stooges, Hendrix, Sabbath? I'd say there's some of that, definitely. It's not a source, but if you look at the elements of composition they had, all of it revolved off the live band. Blue Cheer, MC5, Hendrix—they were live bands, it's what they were, and spontaneity was a large element of their music The Stooges weren't influenced by the sonics or anything. Iggy Pop listened to Sun Ra and Albert Ayler. So did the MC5. They listened to free jazz and noise.

From a guy who started off trying to play fast, one of the things that's part of your

music is a drone

Yeah. I started droning in E, but droning in D was a bit more powerful, because when you tune the E string down to D it resonates longer. Plus, people don't know how you get that low. If you let the string drone, and then, on a string adjacent, play a minor scale, it works really well. You can do it with a major scale too, but it works really well for minors.

You use that minor 2nd sound.

Perhaps that's it. I wouldn't know minor 2nd. My mom is a music teacher, but I can't read music.

Was she supportive?

She didn't even know I was doing it. She knew I had a guitar, and I'd go up to my

room and turn the amp up real loud, and she usually wasn't around when I was playing loud. One day, I was playing real loud, and I opened up the windows for a bit of exhibitionism, and some neighbors complained. My mom said, "They want you to turn that record down." I said, "I'm not listening to any records." "Well, what are you playing up there?" "My guitar." And she goes, "That was you?" And she got really excited, and said, "How'd you learn how to play that? When'd you learn how to play that?" I mean, she used to go to blues clubs. I go, "I just kind of figured it out." She's classically trained, she went to the Royal Academy in London, and graduated when she was 18. She was either going to be a concert pianist or a teach-

er; she ended up teaching music and English, so she never learned how to improvise, and here's her goofy son who's kind of playing these really loud rock things, and soloing, and she thought it was really weird. She was trying to figure out how I did it, and she was excited about it. That was the extent of her support. She was proud that I ended up following music, but she was particularly excited that somehow it happened independent of her. Ultimately, neither she or my dad were supportive of me wasting all my time, coming home late, or having a band in the basement.

You grew up around Chicago and moved to Seattle

Just to get away from Chicago, I was 20 or 21. The band broke up, and my girl-

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#### KIM THAYIL/SOUNDGARDEN

friend and I broke up, so there was no reason to hang around Chicago. I'd gotten fired from a job, and I dropped out of school

Where did Soundgarden come together? Seattle. I met Hiro in Chicago. He played mandolin then. I actually talked Hiro into buying a bass and moving to Seattle. I said, "Hey, it's almost the same stringing as a mandolin, it's backwards, and you're more likely to get in a band playing bass than mandolin." We wanted to play together, so he got a bass. I showed him all his initial scales and stuff. He'd insist on using his fingers instead of a pick, saying, "The good bass players use their fingers." He ended up being really good with his fingers. When you moved out there, did you actually have a vision for a band?

I figured I could make a band in Seattle and be the best band in Seattle. I really thought that. I thought it would just be so much easier. There's a lot of good bands in Seattle that are really cool, mostly coming out of Olympia. In Chicago there's nothing but union bands and bar bands. You had to get a couple of cars to haul stuff to a club to play. Seattle had all the advantages of being a major city, as far as visibility. It was open to new ideas, and bands like the Blackouts and the Beakers could get gigs, get press and make records. I felt

I could have a band that was more intense than that, so I thought I could make records, and get a chance. It was just perfect. I had gone to an alternative high school in Chicago, and there's a college in Olympia called the Evergreen State College, which is an alternative school just like the high school I went to, and Bruce Pavitt, the guy who runs Sub Pop Records, was going to school out there. The cool music scene is coming out of the Evergreen State College, so there was a music network. There was KAOS radio. I thought, that's it. There's a network here

Once you got to Seattle, how long did it take to sort out a band?

Longer than I thought it would, because I had to get a job. Then you get homesick for a bit. We didn't go to many shows, 'cause Hiro was underage, and most of the shows were 21 and older places. There were three of us who knew each other, and moved out together. It took a while. Then you're broke, and you're bumming, writing home for money. I thought, this is not happening So I went back to school and ended up meeting some artists and musicians there I started going to a lot more shows. You meet guys in bands, jam with people, go to parties and play with them. All of a sudden, people want you to play with them. They want you to play with other bands. You don't have time, 'cause you're in school. Then you end up, in my situation at the university, listening to all the newest records and meeting more musicians. I moved to Seattle in September, '81. Soundgarden started in September of '84. It took three years before anything started going, but I knew it was going to work

With Soundgarden, is the intensity of the performance a major part of the equation? It's a tantrum. You should have seen Jake smash his bass. We only have two basses; we killed one of them in Boston I was watching him kill it, and he snapped the neck right off, threw it like a bat against the wall, and he jumped on it, snapped the neck right off. It looks really cool, but the tour manager gets really mad at you.

Soundgarden echoes the energy of a band like Last Exit with Sonny Sharrock. Last Exit is definitely wild, definitely cool That's what I like in music. Wild, intense is that how it is in the studio? The idea is to have a catharsis?

Live, it's probably cathartic. In the studio it's kind of difficult. You have that energy when you write the song, practice, and you play it live. In the studio, how do you feel that same way while keeping your guitar in tune, and playing accurately? There are other things that we have to do in order to give it a similar power



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Chris plays his rhythm parts?

Yeah, the stuff he does live, he does on the record.

But who's playing the riffs?

I play riffs, too. We record his rhythm. part, then record my rhythm part. One reason why I like Van Halen is because he didn't do overdubs. He'd just play his rhythm and then go ahead and start soloing. It's so cool. We do overdubs, but what I liked about him was he's the only guitarist and he did both. It's like, when the mood hit him, he'd go and do it That's what Jimmy Page and Hendrix did. I was really attracted to rhythm guitar. I always thought Ace Frehley was the guy doing the riffs, 'cause that's what I'm listening to It must be the upfront one I thought rhythm guitar was like that stupid thing in the background, playing fills. I also love writing songs with the bass, simply because you don't play lots and lots of chords. You get the riff and the groove down. Once you listen to Public Image and the Ramones, you realize writing off the bass is really cool. Most of our songs are written on bass, acoustic guitar, and frequently, a 12-string acoustic. Even our hardcore songs were written on acoustic guitar. It's just sped up and turned up when we put it on a record.

Has Jason recorded with the band out-

side of the live promo?.

No. He'll be on the next one. On the flip side of "Hands All Over" is an arrangement Chris made for "Come Together," by the Beatles. Jason plays on that That'll be his first vinyl with Soundgarden. Those are two really distinct things about Soundgarden, both he and Chris and I play guitar, primarily to write songs. With all three of us, the initial interest was to play guitar to write songs. Chris was our original drummer and singer, then became our singer He'd kind of noodle on guitar a little bit, but he started practicing guitar, just to augment his songwriting. And now he's playing guitar live with us on some songs to make it beefier, and also, so that if I am soloing, there's something behind me. Before, when Hiro was in the band, whenever I'd solo, Hiro would solo, and then the drummer would start soloing. People thought we were a heavy metal funk jazz band or something, because we'd play live and everybody would break out. Then all of a sudden, boom, it comes right back together. Pere Ubu used to do that, use this great riff, and all of a sudden it falls apart. It kind of goes off on this tangent, or old MC5-type noise. Put it back together, barn, it's all back together. People think you're amazing. They go, well, how to they do that?

Does that style come off on any of the Sub Pop records?

You can definitely hear it on the song "Incessant Mace," on the SST record. Live, the song was always that way is it that way on the record, too?

No, because by the time it was on the record, it was the sixth time we recorded it—we'd always recorded it, we'd never released it. It's like our favorite song, but it's always too long, or it's 4-track, or I don't like the 4-track, let's do an 8-track. So it was probably released on the SST record, and it was our least favorite version. Another time we recorded it, then we got rid of the drummer we did it with, so we decided not to use that session.

Let's talk for just a little bit about guitars. Do you have one that you like?

A Guild S-1. I broke it in Denver, but then I was given another Guild S-1 that was in pieces and I had to put it back together. Generally, I don't know the names of my guitars, but I've had this one long enough that people told me what it is. It's thin, it's very light, so you get that kind of feedback, and it still manages to get sustain, even though it's really light. Maybe it's my amp setting Ive had that Guild since I was 18. It does all kinds of stuff that other guitars can't. It has this bridge and tailpiece setup so that I get really ghostly sounding harmonics when I use the bridge Above the nut I can bend the strings back. Hit the E string and then bend it up That's a whammy bar for me, bend the neck, or take your palm and put it behind the bridge and bend

So what kind of guitar do you use for a backup?

I was using a Les Paul Custom. That's a funny story. We had a budget for recording, and I thought, let's get some equipment. We're gonna need equipment for the road anyway. Get another guitar, more amps. I don't like going to music stores. Somebody gives you a guitar, you just kind of turn it on and make a chord. Sounds good. I can't play in music stores. Self-consciousness or something. I don't like looking at guitars. Some people are into guitars like other people are into cars. I'm not into cars or guitars that way. If you're not gonna play the thing, why look at it?

What about sound? Can you plug any guitar into any amp, just crank it up, and go? If I can't get the sound, then I won't use it. I like a lot of low end, a lot of hum and sustain. I'll bend the E or A string down and go (woo!), the woosh, as well as the percussiveness. The high end gets the percussiveness, early punk rock type,

60's percussiveness. The low end, you get the 'woo.' Both elements are realty cool, like, James Helfield gets both the percussiveness of the guitar as well as the low end sustain. It's not just a sustain like plugging in a fuzz box, or a Marshall sustain. It's not that. It's kind of a Godzilla with indigestion sort of thing. Dragon breath

What sort of amp do you like?

I like Fenders a lot because they get the low end, a really full tone out of it. But there are some Marshalls I've played that I like. For the record, I used a Music Man and sometimes Mesa-Boogie. I use this 4x12 cabinet. I have two Guild S-1's and one Les Paul, and this Epiphone thing that I imagine will be sacrificed before the tour's over. We've got it as a backup, because we've broken a couple guitars and a bass.

Do instrumental sections have as strong a pull for you as vocals? In these songs you're playing instrumentally. You're creating a mood, something cinematic.

That's what a solo should be. You know, you're not racing. It should be cinematic, like a short story. We used to do interviews and people would ask us our influences, and we wrote down a list of recent movies we saw that we were really into, or books we read. For the longest time, Hiro was into The Tin Drum, by Günter Grass. I think the best thing to be a really cool rock band is to simply avoid rock. Music in general, rock to be specific, is the worst thing to influence you. You are gorina have influences that are derived from relationships, personal experiences. I don't mean love songs. I mean assessments, evaluations of relationships-places, architecture, films, books. Soundgarden always keeps that in mind: We're always going to be bringing a whole different mood and feel towards songwriting that people just aren't going to tap into if they're wasting their time trying to get that AC/DC sound.

What if somebody's into playing Sound-

garden music?

They're not gonna sound like Soundgarden If their band is into us, they might as well give it up, because they have to draw from something else besides Soundgarden if they want to sound like Soundgarden Rock's a bad influence. I mean, there are some really cool bands out there, and that keeps you going, but does anyone who wants to appreciate music and musicianship really sit down and listen to Mr. Big or Winger? No, they're gonna listen to Ornette Coleman or Albert Ayler, to listen to cool musicianship. They're gonna listen to cool compositions; they'll listen to Stravinsky. On that level, there's only two things that a rock audience can appreciate: How loud it is, and how fast it is. They're not gonna notice anything else.

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#### VIVIAN CAMPBELL/RIVERDOGS

Continued from Page 101

think that I was trying to balance it all within myself, and reason with myself that it's not that kind of band. I had to let people accept it for what it is.

I think you played a lot of guitar.

I'm glad you think that I don't think it's anything near what I'm capable of But some of it is pretty good. I like some of the things I developed almost accidentally. The fast picking with ascending or descending runs is something I never did before It's on the solos for "Toy Soldier" and "I Believe." I'm also really happy with the guitar sounds. That inspired me not to play so many notes When you're recording or playing live, if

you have a big sound and you hit one note and it sounds huge, you don't tend to want to run off and play a bunch of 32nd notes. That good tone inspired me to lay back a little more

Would you construct solo sections?

When we're writing a song like "Toy Soldier," I write the solo section, keeping it within the framework of the song. It's a strumming kind of song and follows a pattern. I would write it so I could hear something melodic in my head. It's important for me to have something melodic to play over

For "Toy Soldier," did you plan the solo? None of the solos on this record are particularly spontaneous. I still find myself playing different stuff every time, unless I came across something that was really good dynamically, and then I would keep that. We got some good tones on the record. That's one thing I am happy with, the actual sound

How did you get your sounds?

I have a mondo guitar rig. I got 90% of the tone myself. The sound is there. I did most of the record with the Kramer Nightswan. I did a couple of rhythm tracks and solos with my Les Paul. "Holy War" is the Les Paul, I recorded "America" with the Les Paul, but then we used the demo version on the record and not the studio version. There are many different guitar sounds on the record. Most of the heavy guitar, and any solos. recorded the Nightswan straight into a Rheinhold Bogner modified JCM 800 Marshall It screams. It's only got one sound, but it sounds really good. I recorded the guitar straight into the Marshall with two Randall cabs with Celestions. For cleaner rhythm guitar I recorded with a Randall Stereo Chorus Preamp through a Dynacomp compressor straight to the cab

What will you do live?

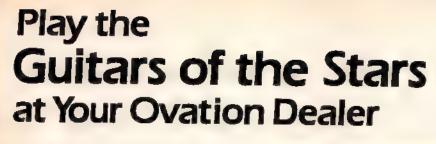
I won't be taking the Bogner Marshall on the road. He makes a three channel preamp that's rack mountable. I use it for a clean sound with its country channel. It has a tone he calls "Brown Sound," after the Van Halen tone, which I use for a lot of rhythm, and I'm using the Soldano for solos. I have the Randall Stereo Chorus Preamp which I use for specific rhythm parts

You also used a wah pedal for tone. Some of the solos have three different sounds on them. On "Toy Soldier," I start off on the bridge humbucker of the Nightswan through the Bogner Marshall Halfway through the solo I switch to the front pickup and turn on the wah, leaving it stationary in the full forward position, so it's all the high end. Then I start moving the wah for the last couple of bars. There's a lot of solos with more than one sound. Many solos I recorded on the front pickup, with the wah in the forward position. I borrowed this wah from Bob Bradshaw and it sounded so good I just left it there.

is it a Cry Baby?

It's an original Vox, but it's not in that pedal. I've been experimenting with a lot of wahs over the last couple of years. I had a Morley that sounded really good. but it had too much travel when you went forward. It got into white noise territory. The Dunlop Cry Baby I've used a lot, but it doesn't have enough travel You can't get enough throatiness. The Vox Wah sounds really good, but you can't find any Bob Bradshaw bought a couple of the old Vox Wah circuit boards and put them inside the Roland





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#### INNER VOICES

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Do you control the effects at your feet? I have a foot controller and also a satellite unit. If my tech is together, I'd rather

have someone else do it. I do a lot more changes in Riverdogs than I did in Whitesnake. In Whitesnake, I had a great quitar tech. He did the satellite thing for me. Not because I had a lot of changes, but we had such a big stage area, I'd go wandering off trying to keep up with Adrian and Rudy In Riverdogs, I have a change every time it goes from verse to B section or chorus. Every time the music changes, I have to do a pedal board change. The way I have the system set up now, I have more amps and less effects Before, I had two preamps; now I have five preamps. I have different levels of distortion. I have totally clean, a hair of distortion, semi-distorted, a rhythm distorted, and then full on gonzo distortion. I'm using a lot of different sounds, trying to duplicate what we did on the record. It's hard for me, because not only am I making changes on every section with my feet, I'm also changing pickups a lot, plus I sing I have to rehearse a lot. The first time we played live after the record, I spent the entire performance trying to remember my cues. I couldn't relax enough to enjoy the performance. That's the down side of it. The good side of it is I've got some great sounds and I enjoy having the technology and the ability to get them

"Big House" has a certain processing to it. It was processed through a Loft Series 450 Time Modulator. It's an old analog flange from the '70s. I used it on "Holy War," too. Jeff Glixman recorded with it and it fattened up the sound

How's your Nightswan?

Lused a modified Nightswan on the record. Since leaving Whitesnake, I use the front pickup a lot more. I took the middle humbucker out and replaced it with a single coil and put the single coil in front. I'm still using the Duncan Full Shred in the back, which is a great sounding humbucker. I've experimented with the middle and the front pickup I've put in Strat pickups, Tele pickups, Ultrasonic pickups, EMG's. On the record I used Duncan's Hot Rails, those mini humbuckers. It's the size of a single coil. They are a little too dark sounding 1 haven't found the exact pickup for the front vet. I just ordered a Tom Anderson guitar, which is probably going to become my main guitar, If it's anywhere near as good as the demo model I played. They are really expensive guitars, but really well made. I'm in a position now where I can't use the basic Nightswan, because it doesn't give me the versatility that I need to play in this kind of band Either I'm going to stop using the Nightswan altogether, or we're going to have to do a different model. The basic body shape and neck of the Nightswan is fine, as well as the Floyd. The electronics are totally different now. I change things on a weekly basis. I've spent thousands of dollars over the last year on my local guitar repair shop. I have them put in different pickups or change the wiring. I've been using my Les Paul a lot I love my Les Paul, except for two things-it's too heavy and hurts my back, and secondly, it doesn't have a Floyd. I like the look of a Les Paul and I like the fact that it doesn't have a wang bar. On the Nightswan, I use the wang bar a lot, for subtle Jeff Beck-like vibrato. I also use it a lot for chords I only like Floating Floyds. I don't like them on the wood. I pull up on the bar during solos You probably wouldn't notice, but where it sounds like I bend, a



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#### VIVIAN CAMPBELL/RIVERDOGS

lot of that is just pull-ups. A Floyd is essential to me. That's another way my playing has changed since I was in Dio Then I wasn't playing a wang bar. Now the Floyd is totally part of my thing

Are you still a LaBella string man? Luse LaBella Hard Rockin' Steel 009 through .042

How different will you sound live?

We're actually a lot more dynamic live Our lows are lower and our highs higher. Our new drummer, Marc Danzeisen, is amazing. He is much more our soul d than Mike Baird was. Mike was a great drummer, but our original drummer, Alan Silva, played on the backside of the beat, really swampy sounding. A lot of the songs were written that way. That was the sound of the band, much more laid back and swampy. We brought in Baird, who plays on top of the beat, so it's really clockwork. That brought the tempos up a lot, which we needed. We tend to sound more swampy live and more dynamic

The acoustic guitar is a big part of the sound as well. What will you do live?

Rob plays a bit more electric Tele live, whereas there's acoustic on most every song on the record. We haven't sorted it out. "Toy Soldier" we've played with him doing electric and acoustic. Sometimes it's hard to get an acoustic guitar to work live, but it gives us a gorgeous texture. I prefer him to play more acoustic than electric. The sound he can get from his Tele I can easily duplicate. The acoustic gives it a percussive element. You did some outside recording projects between Whitesnake and Riverdogs. How was playing on the first Vixen album?

Brief. I didn't even meet the band. I went in one afternoon and cut a solo. I can't remember what I played Playing with Jack Bruce was on the spur of the moment. I found that out the day they wanted me to do it. I met Jack and he was real nice. They played me the song and I played a bunch of blues all over it. They ended up just using my part at the tag. I was really nervous playing in front of Jack Bruce. Half of his record company was in the control room.

What about Dudes of Wrath?

That was a lot of fun to make I played on "Shocker" and "Shockdance." We cut the basic track with all of us there. It was myself, Tommy Lee, Guy Mann-Dude and Rudy Sarzo. Paul Stanley came in and sang on a different day 1 hate what I played on it. The guitar solo part in "Shocker" is a tradeoff between Guy Mann-Dude and myself, where we trade two bars at a time. Desmond Child, the writer and the producer, wanted frantic maniac guitar, which I can't play very well. I ease into things a little bit more. I thought Guy did a much better job on the record than me

Finally, there's "Sixgunz," your track on the Practicing **GUITAR's** Musicians compilation.

That I like, I did that myself, I wrote it myself, recorded it myself, and produced it myself with Michael Lardi. 1 didn't have any pressure doing that. I didn't have people telling me what to do. I had a lot more control over "Sixounz" than I did on the Riverdogs record. With "Sixgunz," I had nothing to win or lose. It was the first and only time I've ever done an instrumental track. It was very specific as to what it had to be. I was well prepared. I like both solos in the track a lot. I really like the feel of it. I find it very hard to write an instrumental, but "Sixgunz" came to me very easily I had the idea for the song before I was invited to do the track. When I first played the chords for the main theme, I heard an instrumental melody over it rather than a vocal melody. Most times when I write, I hear a vocal melody. Of the outside things I did, this is by far the best. As a session player, I'm not usually happy with what I do. I don't think I'm a good enough guitar player to give people exactly what they want, right on the spot. As a session guitar soloist, don't think I'm that useful unless people specifically want my style. I think I'm a very stylized guitar player. I'm only good at doing Vivian Campbell stuff.



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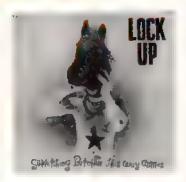
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### SOMETHING BITCHIN' THIS WAY COMES

Lock Up ■ Geffen

PERFORMANCE: Toe-tapping, neck-snapping, HOT SPOTS "Can't Stop the Bleeding," "24 Hour Man" and "Kiss It Goodbye BOTTOM LINE Metal funk and guitar glory It may not officially be a trend yet, but the success of Living Colour's brand of high-volume metal funk has certainly aroused a latent need to dance in a growing number of metal guitarists. Tom Morello from the band Lock Up is a prime example, a stylish speedy guitar contortionist who switches from his band's brand of power grooves to heady, distinctly metallic flights of solo fancy with the greatest of ease. It's his ability to

fuse his melodic metallic gonzoness onto the hardcore rhythmic chunks that ride Lock Up's heavy, throbbing dance beats that get your feet stomping, neck snapping and nerves tingling. Frontman Brian Grillo's vocals get a bit overblown in the pseudo-sassy soulfulness, and the band has a tendency to think a gnarly rhythm is all it takes to make a song, but Morello's brazen guitar bombshells are explosive enough to compensate for minor inadequacies or repetitious songwriting When Lock Up locks in on the big beat of "24 Hour Man" or the heaving "Can't Stop the Bleeding," it's awfully hard to stop from moving, whether you're a fan of Prince or Prong

### ELECTRIC ANGELS

**ELECTRIC ANGELS** ■ Atlantic

PERFORMANCE Direct and simply stated HOT SPOTS. "Rattlesnake Kisses," "Dangerous Drug" and "True Love and Other Fairy Tales', BOTTOM LINE. A hard pop throwback.

Amidst the bi-coastal battle of the bands, the Electric Angels have taken a novel approach to the hard rock gamble. These Californians abandoned the scene and attitude of L.A. for the grim reality of New York City, and the music on their self-titled debut also is something of a hard rock throwback. For the Electric Angels, rocking means having a true-life story to tell in the basic setting of guitars and bars and melodies that sing. With veteran



producer Tony Visconti contributing a sharp uncluttered sound, the Angels unleash a slew of bitter tales of rejection and disappointment in a style that mixes Billy Joel with Mott the Hoople, bringing both into todays world Singer Shane has a touch of Nei. Diamond in his straining sincerity, which is good in this case, lifting the ambitious ballad "True Love and Other Fairy Tales" out of its praintive tracks. Guitarist Ryan Roxie does yeoman duty filling the mix and adding barking solos that work standard licks feverishly. But it's bassist Jonathan Daniel's songs, that use drama and melody in effective combination within standard four-beat rock forms, that audibly translate the Angels move to New York into rocking success.



TATTOOED MILLIONAIRE
Bruce Dickinson - Columbia

PERFORMANCE Serviceable, HOT SPOTS "Son of a Gun," "Dive! Dive! Dive!" and "Lickin" the Gun", BOTTOM LINE Another solid Maiden solo voyage

Unlike guitarist Adrian Smith, who abandoned Iron Maiden when forming his ASAP band, vocalist Bruce Dickinson has taken temporary leave for his solo debut, Tattooed Millionaire Like Smith, Dickinson has made a solid, straightforward album that has little in common with Iron Maiden's gothic style In fact, if the album didn't say so, you might mistake Dickinson and guitarist Janick Gers for Brian Johnson and Angus Young of AC/ DC Much of Millionaire consists of knotty AC/ DC-like riffs, as Dickinson exhibits a flair for writing simple, body-moving hard rock songs that reflect the singer's beginnings in Samson in the '70s. When he updates those foundations with metal rapping and a raging funk edge on "Lickin' the Gun" and "Hell on Wheels." Dickinson makes the album more





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### THE VINYL SCORE

than a tuneful toss-off Gers, too, is more than serviceable when given a chance to roughhouse, as his modern blues jag solo on "Lickin" the Gun" shows. His lyrical backing for Dickinson on the album's best song, "Son of a Gun," hints at the range of his skills, but he's never really turned loose. Without finils or many thrills, Tattooed Millionaire still succeeds because of Dickinson's surprising songs and his band's spirited support.

#### MANIC NIRVANA

Robert Plant - Es Paranza

PERFORMANCE: Densely nerve-wracking HOT SPOTS; "Big Love," "Tie Dye on the Highway" and "Anniversary", BOTTOM LINE New modern rock from Father Zep and the kids Robert Plant's personal trip to the fountain of



youth on Now and Zen two years ago has left him still oversexed and rocking to the big beat on Manic Nirvana. With his overachieving band of youngsters in tow, Plant has created another impressively dense and anxious. album of modern rock, combining the harsh, ripping guitar of Doug Boyle with an expanse of spatial and textural diversity Manic Nirvana is tense, nerve-wracking stuff, full of highpitched, high-energy interplay and Plant's never-aging vocal scratching. The band neatly contrasts its crisp hard rock clamor in arrangements that deftly use open rhythmic spacing, intensifying the music by isolating its blasts effectively against the tension of Plant's panting and drummer Chris Blackwell's body control. Guitarist Boyle again dazes with the breadth of his playing, emphatically stating his piece in several angry solo bursts, while shouldering a huge load of the fierce electronic wonderment that Plant and boys create. So much is happening on Manic Nirvana in so many directions, you'll feel overloaded, which just might be the intent of Plant's second-life second-generation rock



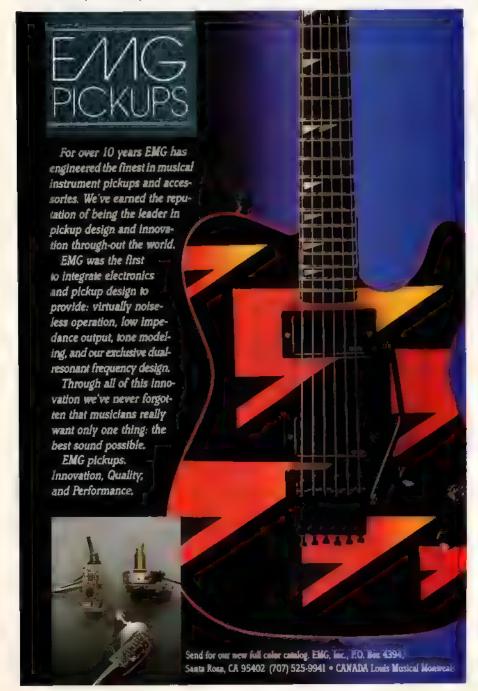
REPRESENTING THE MAMBO Little Feat • Warner Bros.

PERFORMANCE Rangy and percolating. HOT SPOTS: "Rad Gumbo" and "That's Her, She's Mine", BOTTOM LINE: A looser, livelier Feat return

Little Feat's legions of loyal fans may be startled by the blues-rock wail of "Texas Twister," which opens the band's second album since its 1988 rebirth. True fans also will know that a blast of fire-breathing rock means absolutely nothing about what may follow, because Little Feat has always thrived on musical eclecticism and wily surprises of style. What follows on Representing the Mambo is a potpourn of multi-rhythm machinations closer to the heart of the band's 1970's style Part of that truer Feat feel to Mambo comes from the more assertive role of guitarist Paul Barrere, who sings five cuts, co-wrote ten of eleven and fills all with his dirty slide and rhythm guitar interplay. The churn-and-burn group dynamic infuses everything from the rolling flashback of "That's Her, She's Mine," which recalls "Two Trains," to the bayou bop of "Rad Gumbo" and the acerbic novella of the title tune. Vocalist Crarg Fuller's role has been toned down, which will please Feat fandom, because his soulless style doesn't fit the band's quirky character. Even the album's oddball double-dose jazz ending makes peculiar sense, because anything still goes with the Feat.

### SHAKE YOUR MONEY MAKER The Black Crowes Def American

PERFORMANCE. Loose and rattling HOT SPOTS. "Jealous Again, "Sister Luck" and "Hard to Handle," BOTTOM LINE Atlanta





### THE VINYL SCORE

rocks again

Atlanta has become a hotbed of rock, from the B-52's to the Georgia Satellites. Now the Black Crowes have come along, and while their similarities to the Satellites cannot be denied, there's one big difference—the Crowes aren't old enough to have lived through the Stones/Faces/Lynyrd Skynyrd history that gurgles through their raw, crunchy rock. Led by the Robinson brothers, Chris on straining, cocky vocals and Rich on grousing rock 'n' blues guitar, the Black Crowes are the kids that time forgot. From the opening grungy guitar chords of "Twice as



Hard," through the kicking frat party fray of "Stare It Cold," Shake Your Money Maker rocks with a jumbled, jangling honesty and fervor With former Allman Brothers keysman Chuck Leavell lending support, the Crowes cross the lines of American rock from Petty to Mellencamp without losing their bare-bones-and-high-times personality. They make you feel the power, whether covering Otis Redding soul or hiccuping the honky tonk rattlers like "Jealous Again" and the blasting cap of "Thick N' Thin." The Black Crowes are boisterous and brazen, which is just what you want to be when you Shake Your Money Maker

### MIDLINE



LOVE IT TO DEATH Alice Cooper 
Warner Bros.

It's a little hard to believe that Alice Cooper. a.k.a. Vincent Furnier, is still making records, having outlasted waves of glam and punk

and death metal, as well as several personal rebirths and stints as rock's first Vegas crossover act. Cooper's current act is little more than a parody of his early 70's glory, which brings him full circle Back in 1969, when his band, then itself called Alice Cooper, was signed to Frank Zappa's label, it wasn't the music that drew attention (in fact, the band could barely play), it was Alice Cooper's outrageous stage show, the ghoulish props and antics, controversial lyrics and flamboyant costumes that made Zappa snigger. Cooper's first two albums were barely listenable but after returning to Furnier's hometown of Detroit in 1971, the band turned it around musically. Their third album, Love It to Death is as solid an album of Doors and Detroit hard rock as the band ever produced, and contains Cooper's first hit single, "I'm Eighteen." It stands as perhaps Cooper's least excessive and most musically memorable moment in a career spanning 20 years

By 1971, the Cooper band had evolved into a solid hard rock group, straddling the line between the psychedelia of the 60's and the dreamy, Doorsy horror show of "Black Juju," the conceptual insanity of "Ballad of Dwight Fry" and the Motor City rock of bands like the Amboy Dukes. Guitarists Glen Buxton and Michael Bruce combined chopping harsh chording with classic 70's leads, sinuous, rambling, blues-based solos that sustained the energy of songs like "Caught in a Dream" and the chugging "Long Way to Go." Without the sordid history of the band or the outrage inspired by its live shows and Cooper's subsequent legacy, Love You to Death could very well stand as a classic of its time





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Allow me to give some alternative answers for your Sept '89 Guitar Questions. 1) For the reader wishing to eliminate vibrations from the unused strings during string tapping. To each his own, I always say However, these vibrations can actually provide nice textures and a sort of reverb effect. Do whatever suits your style, but I say keep the vibe, bridle it, and ride that doggie!-A la Hendrix and Page through the practice of manipulating it. 2) For the fellow who keeps breaking his tremolo arms. My guess is you are using a stock Fender type unit, in which case a 3/16" bar is provided. My guitar of choice is a Fender Stratocaster with the stock Fender unit. Most of my vibrato work consists of Ventures/Stevie Ray Vaughan-style note wavering with a minimum of "dive-bombing," yet a 3/18" bar seidom lasts me four months. My Strat is a '56, meaning that the bridge plate can be unscrewed from the sustain block After purchasing a new sustain block with a 1/4' arm, I've been flogging away for six years with no problem, and the appearance of my "fiddle" is hardly altered at all. As far as back pulling, I set my strings & springs to "Float" the bridge, enabling me to pull the G string up to Bb (1½ steps). I bought this part from Starz Guitarz in San Francisco, CA, but the Stewart-MacDonald Company offers a complete bridge with a ½" arm for less than I paid, and which allows for a far wider pitch range, because it eliminates the middle four screws and replaces the outer two with adjustable-for-height studs that, except for possible neck shimmying, eliminate the need for any modification of a stock Stratocaster.

Dean Swindell Seattle, WA

ATTENTION Redding/Anderson area people! I'm hoping to get something started around town, so all of the guitarists around can get together and jam, and maybe teach each other different playing styles and techniques, and hopefully improve our playing ability Or, just come for the fun of it! Don't let Shasta County overcome you! It's too boring here, so let's get something started so we can have some fun! Don't be worried if you just started, or if you've been playing forever, it's just for fun, so don't be shy! Call or write for more information

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Dear Sirs.

I have just recently got hold of a copy of GFPM and was astounded by the wealth of information it contained. Unfortunately, we do not get this magazine in our country, or any other music mag, though I have managed to subscribe to this magazine. I enjoy playing my guitar and would like to improve my playing. Having read your magazine, I feel I could improve tremendously, except for one problem. Since this is the first time I've ever read the magazine. I do not understand a lot of information contained in it, e.g. finger-tapping and chord voicing, the various types of scales, etc. Unfortunately, I have no way of obtaining the visual aids advertised in your magazine by the different guitarists. I would therefore be very grateful to your readers if they could help me with any information which could help my playing and sharpen my techniques. Thank you

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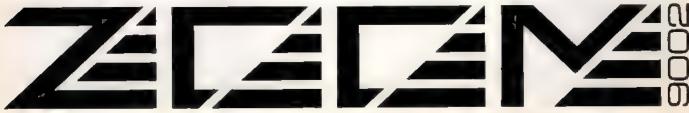
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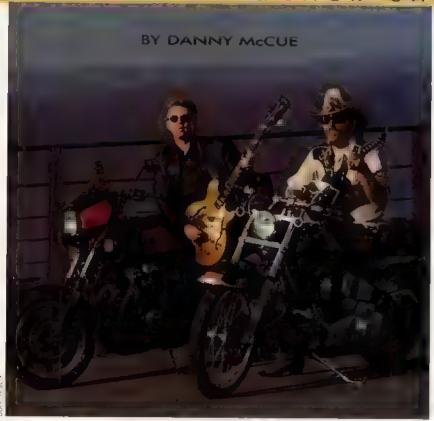
The 9002 easily fastens to belt, strap and other body parts. You can play along with a cassette or use it as a tuner/metronome.

Yes, they really thought of everything. The only question is whether the rest of the world is ready to Zoom forward with the 9002.

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t is more than twenty years since Jorma Kaukonen's and Jack Casady's Jefferson Airplane electric country-blues side project, Hot Tuna, became their main chance. During this time, the musicians known for such songs as "San Francisco Bay Blues," "Keep on Truckin'," and "Third Week in Chelsea" have schizophrenically richocheted between every stylistic nuance from heavy metal to acoustic blues. "No matter what you're doing, somebody wants what you're not doing," Jorma said, in the midst of the band's first all-electric tour in years, and shortly before starting work on their next acoustic album, due this fall. "When you're playing acoustic, they say, 'Why don't you play electric?' And when you play electric, they want to know why you're not playing acoustic. I like them both."

aturally, I asked them Why electric? "I guess when Jack and I did the thing with the Airplane," says Jorma, referring to the reunion album and tour in 1989, "we discovered we enjoyed playing electric again. As a result, I wanted to put together something so we could do 'our kind

of music' and do it electrically. Every gig has been a quantum leap better "

"In the acoustic set," adds Casady, "you have different kinds of dynamics, having to do with the subtleties of the instrument, than you do when you play electrically. It's like walking into a different room. It's two different places " As he's quick to point out, playing their material acoustically for the past three years has, "Been really fun. It's given me a lot more right-hand dynamics and I'm listening to where I use my fingers as I pick up and down the string plane. It's made me pay atten-

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tion to the instrument more and really listen to the notes, so I play fewer notes and make them sound better."

"When I play acoustically," observes Jorma, "I tend to play using chord formations and the right hand to make multi-note things happen, rather than playing notes and scales and stuff like that Electric is more linear."

But while both profess to be playing better after all those years of acoustic touring, Jorma admits the switch back to electric has been a bit problematic. "For me, because I pick so much harder when I play acoustic guitar, I really have to physically adapt to playing the electric; otherwise, it just makes the strings rattle. When I fingerpick, let's say on something where you're used to it being hard, like "San Francisco Bay Blues," or some raggy tune like that, it's getting better, but I haven't quite got the fluidity picking lighter and lighter gauge strings. It's getting there, but it's going to take a while. Y'know, we got together to rehearse for this project and basically what we did was just sit in a room and play, and let extraneous material fall through the cracks. The gigs have, in a sense, been extensions of those rehearsals."

Jorma began playing guitar in his early teens, unsatisfying lessons quickly giving way to learning Ricky Nelson songs off the radio. He discovered the blues, and they stuck. His dexterity today is measured in not how many 64th notes he's ever played, but by how he's evolved a style based on the blues he loves: not diminishing his own strong personality, and not diminishing the masters, either. "I guess the Reverend Gary Davis is always there," he says "Even though I don't do it the same way that Stefan Grossman or the Rev does. because I use three fingers instead of two, but his presence is always there, especially in a lot of the chord formations I play. I use those funny thumb things that he does all the time. There's still a lot of Brownie McGee stuff that I do, and to a lesser degree, Blind Blake.

Emmet Lowery was one of my guitarplaying heros," remembers Jack, "He'd hit things and you could tell that the third string wasn't an unwound third, man, this thing was a third string that you could stretch. The same with the Rev. Gary Davis and Robert Johnson; they're not using the ultra-slinkys-and those things are good for young musicians to hear I remember this young kid came up to Jorma and I after a showthis was only a couple of years agoand he said, "I just heard Robert Johnson on CD and I can't believe the kind of tone he gets when he hits those chords." Those are the kind of things that a lot of quitar players don't experience anymore; the same with the actual

chord structures used by those guys, and, y'know, not just in the format of a rhythmic background, and that's important.

"I tend to listen to a lot of country music," says Jorma, "and the overall feeling, and the way country songs are crafted, has been influencing the way I approach our tunes now. I really like Lyle Lovett. I like just about everything he does."

Jorma and Jack's partnership started back in 1957, in Jorma's hometown near Washington D.C., and lasted until the mid-60s, when Kaukonen transferred from Antioch College to the University of California, Santa Clara. Once again finding himself in the market for a partner, Jorma began frequenting a coffeehouse called the Folk Theater, where he met Janis Joplin, who had just migrated from Texas. He accompanied her at her gigs-until the night she missed a gig and he was forced to make his solo debut. Through friends at Santa Clara, he also met Paul Kantner, who was looking to put together a rock 'n'i roll band. By the time that band would record its debut album, The Jefferson Airplane Take Off, Jack Casady would come west to become its bass player. I wondered what influences had come into the guys' playing since the psychedelic era of San Francisco pop

"That's a tough one," says Jorma, "but there are a couple of specifics, like a couple years ago, John Hammond showed me how to do that false harmonic thing that all the heavy metal kids do these days, where you hit the string with the pick and the flesh of your finger at the same time, and I just played around with it and developed it. Things nke that happen, and then those techniques work their way into your style. I actually like that particular one better on acoustic guitar than I do on electric. The neat thing about the guitar is that there's always something new to be learned. You can't ever rest on your laurels There's always neat stuff you can borrow from somebody who you've stum-

"What we're really talking about here," says Casady, "is not being a slave to your technique, so to speak. I started using a Nashville heavy gauge thumbpick about ten years ago, because I wanted to develop an approach with more of a downbeat orientation. I literally taped my fingers up and forced myself to use a pick to get a different attitude. I guess the most gratifying experience is listening to what you're playing and actually being able to hear it, rather than being at a stage where you're so busy doing it that you're not even listening to what you're doing. It's nice to relax with yourself a little bit."

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ing more pure fun at what they're doing onstage. Jack Casady fields the guestion of whether they're egging each other on more. "There's a certain amount of that, just by listening to each other, really. It's funny; we don't have to give each other eye cues as much, after sitting down and doing it acoustically for the past few years. You listen, but you're not listening for parts. It's also emotional; opening yourself up and exposing yourself emotionally, letting the music carry you from one someplace to another."

"Your playing is a way of talking, too," says Jorma. "That's one of the things I like better about cutting things live as opposed to just overdubbing. Because while there's a certain amount of fun to what you can do technically in a studio, you never quite get that immediate dialogue that you get when you're actually playing with somebody; that nifty interaction that makes me just go, 'Wow.' That's really great."

"We trade the roles of the instruments," continues Casady, "We'll trade off a melody for a couple of bars or do a harmony between two instruments, and it's really getting nifty now because we don't have to overstate where the beat is all the time, or have the drums going to

say, 'This is where the beat is.

"We're both going for it full speed at all times," jokes Jorma, before adding. "One of the neat things is that we've been playing together so long that we can read each other real well, and we don't step on each other's toes.

"We have actually gotter better," says Jack, "and you're supposed to. We've really been enjoying being able to play, and using the various stages and facets of learning that we've been through, 'cause, don't forget, we were only in our early 20's when we started. Early in your career you tend to dive into a certain frame of mind; if you get a new wah-wah pedal, the wah-wah pedal was on every track of the next album. The same would occur with a new technique you learned. Now I find I can draw upon those things and use them creatively and be comfortable with them. Going back to what Jorma was talking about earlier, there is an intimacy that goes on between us, and while we have a dialogue going on, we're also having a dialogue with the audience; and they, in turn, are having a dialogue with each other. And what's interesting lately is, if something doesn't quite come off the way it's supposed to, it's not the end of the world anymore, where, y'know, if something went wrong in a song, you used to stomp around and maybe it affected the song after it or something. It's just not that important. People like to see you recover, too. Everybody's going to crash once in a while. You just get up and

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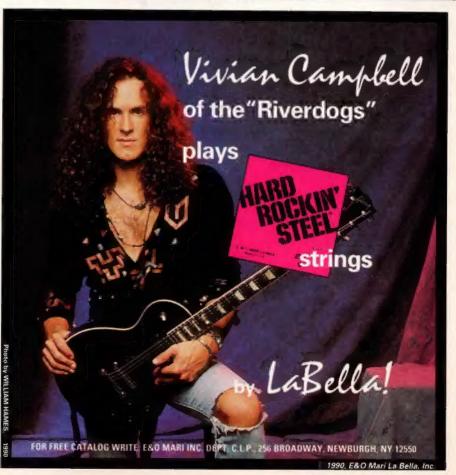
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SEPTEMBER 1990, GUITAR

### JORMA KAUKONEN & JACK CASADY

play again, and pretty soon you're past that moment and you're into the song again."

For the past three years Jack Casady has been playing an acoustic Guild bass. "It's got a 6½" deep body and it's a 34" scale. It looks a bit like a big jumbo guitar, and I've had great success recording with it. I used it on the Airplane record for the ballad Jorma did, 'Too Many Years.' It's a really warm sounding instrument that's got a bridge

pickup that enables you to put it through a system, and it'll still sound like an acoustic."

A fairly new acquisition is a 1972 Gibson Les Paul Custom bass. It also has a full 34" scale neck. "I got it about a year ago," says Jack. "I bought it at Chelsea Music, which is right next to the Chelsea Hotel in New York, and I'll tell you, I paid \$600 for it and it was about the best \$600 I ever spent. I walked in and saw this thing and I knew it was just what I

wanted—I didn't even know what it was called at the time—so I called Gibson and they transferred me to some guy at a house who used to work there, and he told me all about it. He said they only put out a few of them, although I don't know what 'a few' means. . ."

Previously, Casady had played a succession of instruments, including Guild basses with shorter necks, checking in at around a 31" scale, and a number of Fenders. He's a proud owner of a '53 Fender Precision. He also owns a Modulus 5-string and a fully acoustic Guild B-30. "You pick it up," he says of the latter, "and you just can't deny it. It makes you want to play it, and that's what you want."

Jorma is currently using a Modulus "Telecaster Clone," as he describes it. "It's wired exactly like a Telecaster. It's got EMG pickups on it and a graphite neck, and it just stays in tune. It's just a nice basic guitar that's got that good old shrieky sound when you crank it up, and when you crank it down it's very clean, and you can play fingerstyle when you want to. I don't like to change guitars any more; I prefer instead to do everything I do on one, so the Modulus is perfect for me, and also, because of the graphite neck, hotels and inert weather don't affect them."

"The challenge," Casady says, "of reaching maturity as a player, is to stay fresh within yourself. I don't study the techniques of other bass players, but I do listen to a lot of music, and that is what influences you: keeping yourself open."

"I live up in Woodstock now," says Jorma, "and I've been doing a lot of work over the years with Rick Danko. He's really helped me a lot with my singing. I think my singing has become more of a serious instrument, whereas before, it was just something to do to fill the spaces between solos. Now, I tend to comp when I'm singing, but I don't have to sacrifice one thing for the other."

Someone brings up the subject of whether a player can reach the same peak in rehearsal that he does onstage, to which Jorma replies, "Sometimes, but it's hard to say. I think I usually don't feel like I reach it, but when you listen back to tapes I think it sounds like you do. I mean, there's that feeling that I get, playing in front of people, that's not duplicated by anything else. But I think, objectively, when you listen back to it, that might not necessarily be an important criteria."

And does that peak change when switching from acoustic to electric? "From my point of view," concludes Jorma, "the music is pretty much the same. While the dynamic of the whole thing is a little bit different, they end up having common threads."

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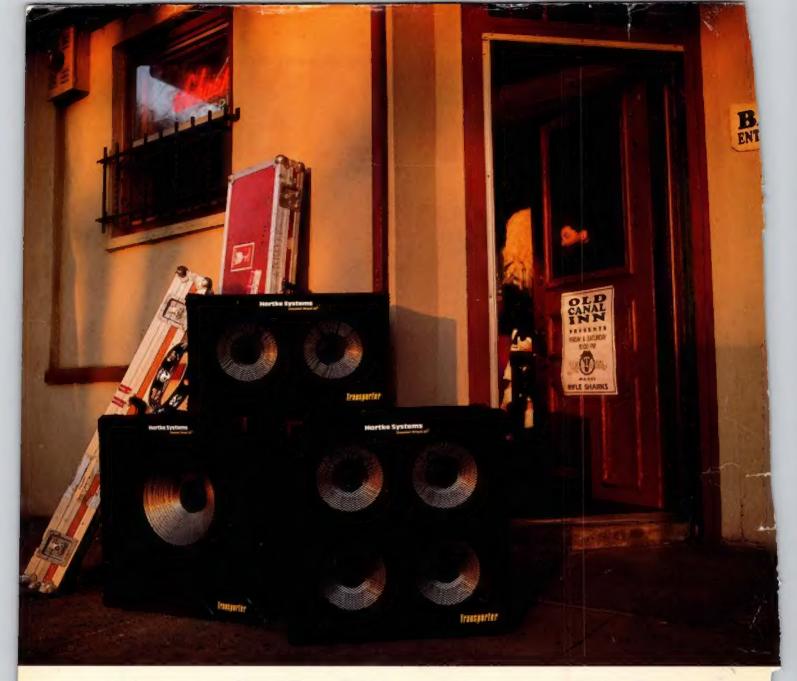
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